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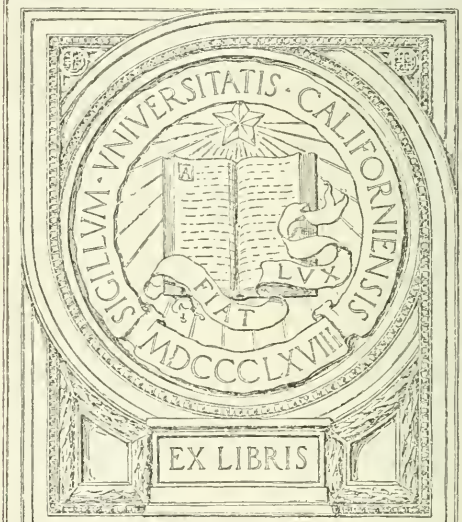

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UNDER THE SUPERVISION OF

HERBERT WEIR SMYTH, PH.D.

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ARISTOPHANES

CLOUDS

EDITED

WITH INTRODUCTION AND NOTES BY

LEWIS LEAMING FORMAN, PH.D.

FORMERLY OF CORNELL UNIVERSITY

AMERICAN BOOK COMPANY

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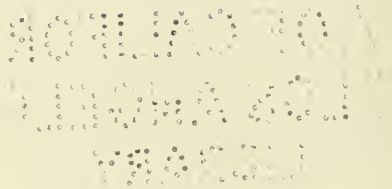


To My Patient Wife

ISABEL

L. L. F.

STECHERT MAY 1949 SCHOOL OF LANGUAGES

432101

PREFACE

The purpose of the two sets of notes will be plain at a glance. The first set aims to aid the reader to an understanding of the play in hand, and not distract him unnecessarily with notes on grammar, antiquities, and comparative literature. It is the *Clouds* he is reading and not the *Mahabharata* or Herrick or Dante. The second set is for the maturer student who is studying the Greek language, Greek comedy as a whole, Greek philosophy, and Greek history. Hence no apology is offered for referring therein to such German works as Kühner's Grammar, to foreign philological journals, to Meyer's and Busolt's histories. Advanced study of Greek and Latin presupposes knowledge of German, French, and Italian. The present edition of the *Clouds* will have served its best purpose, if it thus introduces the student to these indispensable works of large horizons.

In defence of the modern musical notation herein employed to present ancient Greek rhythms, I offer the following considerations: That we cannot teach Greek rhythms with certitude is no reason why we should not teach them at all. If we teach them at all, we should transcribe them by the best system of notation known to us. To choose the wholly inadequate notation by _'s and ⏑'s, when musical notation lies at hand and is universally

understood, is as if one should prefer to write Greek in Cretan pictographs or the Cypriote syllabary. If it be urged that we do not know to a certainty, for example, whether the Greek 3/8 dactyl was rhythmized at or , or whether certain cadences were or , I ask in reply what difference this mere detail makes? Whether this way or that, the Greek chorus certainly all kept together. And so must any modern class in Greek drama who will beat off a fine rhythm in unison, and in so doing come at least one step nearer to realizing that the ancient poets were also musicians, even though we have lost their melodies. If then, in a given case, the Greeks sang and we take it as , the error is slight; for both ways are rhythmical, and that is the chief feeling to be established in Greek poetry. To refuse to rhythmize at all or only vaguely (with _'s and ∪'s) because of this doubt in details is as over-cautious as if we refused to pronounce Greek aloud because of the uncertainty attaching to the delivery of Greek accents. This is well on the road to Pyrrhonism.

As for the Weil-Blass-Schröder treatment of Greek rhythm, I find that Goodell's *Chapters on Greek Metric* express well (and often) what I had felt quite independently. See, for example, Goodell, p. 222. To measure a verse, let us say, as _ ∪ ∪ _ | ∪ _ ∪ _ | is for me much the same as saying that a vessel contains three inches and two pints of water. Metric counts syllables, rhythmic counts "times" (*χρόνοι*), and *not syllables*. Both units of measure and both systems may be useful for different purposes, but cannot be used together. While the above

measuring may be rhythmically delivered, it is true, by a trained musician, yet it seems to me not simple enough to be ascribed to ancient Greek comedy nor in agreement with the ancient accounts of the ἦθος of rhythms. And this I say, though not unacquainted with the rhythms of Hungarian and Oriental music. Frankly, I cannot conceive how Schröder's reading or chanting of the Aristophanic *Cantica* would sound. To help the beginner to practical delivery, I have marked the lengths of some troublesome vowels and syllables in the first six hundred lines.

On the subject once so much debated — the probable structure and contents of the *Clouds* as played in 423 B.C. — I have said all I care to say in the final note on Hypothesis β′. One may safely postpone the question, along with the origin of language and the squaring of the circle, till his wits are too grey to be interested in anything but things without end.

Scholars will find that the text follows closely the *Ravennas* and *Venetus*, inclining to prefer the latter where they differ. Those who have not access to the facsimile editions of these Mss. should be warned that their readings are not yet correctly reported; Blaydes and even van Leeuwen still err at times. Only one emendation of my own have I ventured to admit, and that a mere transposition of verse-ends at 332–333.

CONTENTS

PAGE

LIST OF ILLUSTRATIONS 12

INTRODUCTION:

Life of Aristophanes 13

Aristophanes the Poet 16

Contemporary Athens 17

Aristophanes the Man 33

in respect of Politics 36

Religion 42

The New Learning 48

Freedom of the Comic Spirit 52

Conclusions 54

REMARKS ON RHYTHM 56

ARGUMENT OF THE *CLOUDS* 75

TEXT and NOTES 79

APPENDIX:

Abbreviations 221

Notes on the Introduction 224

Notes on the Text for Advanced Students 260

GREEK INDEX 343

ENGLISH INDEX 349

LIST OF ILLUSTRATIONS

FIG. PAGE

1. Frontispiece. *Initiation into the Eleusinian Mysteries.* On the right the initiate brings a sacrificial pig and cakes to a priest. The latter, holding a plate of poppies in one hand, pours, with the other, lustral water from a vase upon the pig. Next scene: κάθαρσις, or Purification of the initiate. He is seated on a θρόνος, veiled and holding in his left hand a torch. Over him, from behind, a priestess holds a winnowing-basket, symbolizing separation of the sinner from his sins. Last scene on the left: the mystes is now admitted to the ἐποπτεία or actual *vision* of Demeter herself. Beside her stands Persephone. — From the *Bullettino della Commissione archaeologica comunale di Roma*, Vol. VII (1879), Plate 2. See J. E. Harrison, *Prolegomena to the Study of Greek Religion*[2], 547 f.; L. R Farnell, *Cults of the Greek States*, 3. 238; A. Fairbanks, *Greek Religion*, 133, and notes *infra* on vv. 250, 254, 260, 267, 322, 436, 462, 466, 635, 729.

2. *Pegasus*, with a Koppa; a coin of Corinth. From P Gardner, *Types of Greek Coins*, Plate 3, 26. See v. 23 . . . 85

3. *Knights in Panathenaic Procession;* a bit of the Parthenon frieze. From A. Boetticher, *Die Akropolis von Athen*. 157. See v. 69 91

4. *Poseidon Hippios*, with trident; a coin of Potidaea. From P. Gardner, *op. cit.*, Plate 3, 3. See v. 83 93

5. *Greek Mirror* (κάτοπτρον) From *Decennial Publications of the Univ. of Chicago*, First Series, Vol. VI, Plate 1. See v. 752 161

6. *Pyrrhic Dance.* From E. Beulé, *L'Acropole d'Athènes*. Vol. II, Plate 4. See v. 988 179

ABBREVIATIONS

S., HA., G., and GMT. stand for the Smyth, Hadley-Allen, and Goodwin Grammars and Goodwin's *Moods and Tenses* respectively, and references are made to their paragraphs, not to their pages.

INTRODUCTION

LIFE OF ARISTOPHANES

1. Our knowledge of the life of Aristophanes is derived from a few short and rather discrepant Greek notices (dignified by the name of *Vitae*) of uncertain date and authority, together with some random statements in the scholia to his plays, a few references in Plato, and a few passages in certain of his own comedies, some of which, however, are taken by many scholars as relating, not to Aristophanes, but to the poet or actor in whose name those comedies were produced.

2. Hence it is that all statements concerning his life must be qualified with a *perhaps*, and our highest certitude is reached when we write *it is probable*. The purpose of his several plays, their number, the complexion of his politics and religion, even his Athenian citizenship are, and for centuries have been, matters of contention.

Thus warned, and allowing ourselves moderate faith in ancient veracity and normal probability, we may perhaps believe of Aristophanes as follows.

3. Aristophanes, an Athenian of the deme Kydathenaion of the tribe Pandionis, was born to his father Philip about 446 B.C. From references in his plays to the simple joys of country-life, it is pleasant to imagine that his boyhood was passed outside the city walls; but there is no record of such residence, and the inference is not a necessary one. It has been gathered from a passage in *Acharnians* that for a time at least he lived, or held land by inheritance or allotment (κληρουχία), in the island of Aegina. But in the opinion of many Aristophanes' words apply to the poet

(or actor) Callistratus, in whose name the play was admitted to competition, rather than to himself.

4. His first comedy, the *Banqueters* (Δαιταλῆς), was brought out in the year 427 B.C. and won the second prize. Probably because of his youth and inexperience he did not himself superintend its production, as was then the custom of dramatic poets, but intrusted it to the above-mentioned Callistratus.

5. His second play, the *Babylonians*, was also presented "through Callistratus" in 426 at the festival of the City Dionysia, an occasion on which annually many ambassadors and visitors from the allied cities flocked to Athens on business or pleasure. In this comedy, with a young poet's hot hatred of injustice and disregard of propriety, he set forth so strongly in the presence of these strangers the iniquity of Athens' imperial treatment of her allies (as if her Babylonian slaves), that Cleon, the demagogue of the day, had "the poet" impeached before the Senate for ὕβρις toward people and Senate — but whether the real poet or Callistratus the nominal poet is still matter of dispute. The outcome is unknown. But as democratic Athens prided herself on freedom of speech (παρρησία), and granted special latitude at the festival seasons of Dionysus, it is probable that the defendant, whichever he was, either obtained acquittal or got off with a light fine and a friendly warning. At all events, in the next year Aristophanes again brings out a play, the *Acharnians*, and through this same Callistratus.

6. Tradition has it that about this time Aristophanes was prosecuted by Cleon on the charge of usurping citizens' rights, though in fact an alien. This is rejected by some scholars, admitted by others as probable, and firmly held by van Leeuwen, who maintains further that Aristophanes was indeed shown to be an alien, and that for this reason he never produced a play in his own name after the *Knights* in 424 — the occasion of the prosecution. The question is hardly capable of final settlement.

7. To the end of his life, as at first, it is matter of record in the hypotheses of several plays that he sometimes intrusted them

to other poets (or actors) for production. His reasons for this are unknown; they may have been various.

8. Forty-four plays in all were ascribed to him, though the authorship of four of these was questioned in antiquity. His activity as a composer of comedies extended over the long period of forty years. After the production of *Plutus* in 388 — the last one of those extant — he is said to have composed two more for his son Araros, wishing thus to introduce him as a poet to the Athenian people. His death may be set at about 385 B.C.

9. He had three sons: Philip (named in accord with Greek custom after the grandfather), Araros, and a third whose name is uncertain. Of his personal appearance nothing is known save that he was bald. Of his ancestors, rank, education, marriage, property, personal habits, debts, diary, and love-letters not a syllable has come down to us. The ancients cared less for the carbon-points of genius than for its light. The dross was allowed oblivion.

For his tomb Plato wrote this epitaph:

αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
ζητοῦσαι ψυχὴν ἡῦρον Ἀριστοφάνους.

10. Eleven of his comedies still exist. These, together with the first two, are here named in the order of their production:

Δαιταλῆς (Banqueters)		427 B.C.
Βαβυλώνιοι (Babylonians)	at the Dionysia	426
Ἀχαρνῆς (Acharnians)	Lenaea	425
Ἱππῆς (Equites, Knights)	Lenaea	424
Νεφέλαι (Nubes, Clouds)	Dionysia	423
Σφῆκες (Vespae, Wasps)	Dionysia	422
Εἰρήνη (Pax, Peace)	Dionysia	421
Ὄρνιθες (Aves, Birds)	Dionysia	414
Λυσιστράτη (Lysistrata)	Lenaea	411
Θεσμοφοριάζουσαι	Dionysia	411
Βάτραχοι (Ranae, Frogs)	Lenaea	405
Ἐκκλησιάζουσαι		389 or 392
Πλοῦτος (Plutus)		388

ARISTOPHANES THE POET

11. To say that Aristophanes as poet of comedy measured up to his city and his time is as superlative praise as can be uttered. For he lived in Athens and at her prime, when more human genius seems to have been "released" — as we say of the explosive power of dynamite — than at any other period in the world's history.

12. In this judgment of Aristophanes the poet all happily agree. From minute students of rhythm, diction, and poetic form we hear of his sensitiveness, variety, and mastery; from dramatic critics, of his invention and of the flexibility in his hands of the traditional moulds of comedy (parodos, agon, parabasis). Lovers of nature and poetic fancy can compare him only with Shelley and Shakespeare. His wit has been measured in all the semitones of its gamut from sheer buffoonery to lightest innuendo. His humour is found to be, not of one vein like that of Rabelais or of Mark Twain, but universal as Shakespeare's. Pathos he had rare occasion to display in comedy; but whenever touched, it is genuine.

13. His plays and characters alike are as clear-cut in their outlines, leave as distinct an impression on the mind, as Gibraltar or an eclipse. Once read, they cannot possibly all fall together or fade out into monochrome, as arguments and characters mostly do in Plautine comedy. Aristophanes retains too much of the flesh and blood of his Athenian originals for that. They are Cleon, Socrates, Euripides, that we see before us — a trifle lurid indeed in the curious coloured atmosphere of Old Comedy, and fantastic as the figures of a puppet-show, yet still quite real and breathing.

14. At the same time, despite their reality, we feel that Aristophanes is no realist. Behind those caricatures of the demagogue Cleon, the philosopher Socrates, the poet Euripides, we see peering out the universal Demagogue, the standardized Charlatan-Philosopher (our modern professional "Educator") and the

ever recurring Poet of the *fin de siècle*. Aristophanes is, therefore, an idealist and his function high. We are led to prefer the good because of the disgust which his satire has inspired within us for the bad. Tragedy's office is high in presenting us Heroes; but Comedy's Humbugs offer useful supplementary warning to those who would lead a sober and wary life.

15. We may, then, by common consent set down Aristophanes as one of the great poets of the world; but what are we to think of him as a man? Before attempting an answer it will be necessary to recall briefly the world and the times in which he lived.

CONTEMPORARY ATHENS

16. "The one century of Athenian greatness from the expulsion of the Tyrants [the Pisistratids in 508 B.C.] to the defeat of Aegospotamos [405 B.C.] is worth millenniums of the life of Egypt or Assyria."* In that century Athens essayed the experiment, brief but incomparably brilliant, of imperial self-government. Aristophanes was born at the climax of her democracy's success, reached young manhood at its ticklish turning-point on the death of Pericles (429 B.C.), and survived by twenty years its huge and mournful proved failure, when Lysander levelled the walls of Athens to the ground and set up the rule of "the Thirty" (403 B.C.).

17. But the character of the tiny Democratic Experiment organized by Cleisthenes in Attica 508 B.C. had suffered much change before the birth of Aristophanes. To the men of that small district, less than Rhode Island or Cornwall, had fallen the chief glory of the victory over Persian perils. Under Athens' leadership the chief Greek cities of the eastern Mediterranean had leagued themselves to drive back and keep back that same Persian host. The superiority of her fleet was such that most cities of this Delian Federation preferred to pay to Athens a stipulated sum for performing this duty rather than furnish their own quota

* E. A. Freeman, *Hist. of Federal Government in Greece*[2], p. 40.

to a federal fleet. These contributions (*φόροι*) poured into Athens' coffers more than sufficed for the needs of the League. The surplus went to the adornment of the city, which the ambition of Pericles had determined should be in splendour of soul and body the capital city of all Greek peoples and the ideal of the world forevermore. Her own resources from the silver mines of Laurium and the gold mines of Mount Pangaeus were enormous. With her navy supreme she controlled commerce and forced the payment of laggard contributions from the allied cities, which in time fell to the status of Athenian subjects.

18. And now the sovereign people and their "Olympian" leader Pericles became drunk with power. They dreamed of world-wide empire. To the east lay the Euxine, Caria, Cyprus, Egypt; to the west, Sicily, Etruria, Sardinia, Carthage, and in the farthest distance, the Pillars of Hercules. Why not subdue it all — the great Midland Sea — and gather tribute for Athens, goddess of wisdom and war? Thus content gave place to craving, and power begot insolence. Those who had been known as Liberators now became Tyrants. — In the midst of this change from the democratic to the imperial spirit Aristophanes was born.

19. But this change of temper and behaviour in Athens wrought a change of feeling toward her in the League. Because of her oppression, arrogance, and terrible efficiency, most of her friends and allies became her jealous and sullen or her active enemies. In 431 B.C. came the crisis — the Peloponnesian war, which for twenty-seven years wasted the bodies and corrupted the souls of a whole generation of Greeks, fighting no longer for freedom and civilization against barbarians, but (under the lead of Athens and Sparta, the embodied principles of democracy and oligarchy) struggling for headship among themselves. A pitiful fall, indeed, from the highest plane of battle to the lowest, due to the unmeasured ambition of one man — the Napoleon of antiquity — to make for himself an everlasting name.

20. But the principles of democracy and oligarchy divided not merely all Greece into two hostile camps; they divided each city

against itself. Especially within the walls of Athens were the Few "learning by suffering" the violence and weakness, the ignorance and arrogance of the Many. With "sycophants" ever hounding them, the state ever ready to confiscate their property and judicially exile or murder them, it is no wonder that the rich and oligarchic would have welcomed the overthrow of the Democracy and at various times secretly conspired with the enemy, nor on the other hand that the dread of this latent treason was never absent from the masses. Too often had city gates been opened from within to the foe without. — And this was the salubrious air, poisoned with suspicion and sedition, that the poet Aristophanes, lover of frank open-heartedness, must breathe during all his life.

21. And after the war began, there was another split inside loyal Democracy itself, not on the constitution, but on the war-policy. Athens, while easily mistress of the sea, was weak on land, hence for many years saw or expected to see, each spring, an invasion of her territory by the enemy. The farmers of Attica were thus forced to abandon fields and homes, and live like "squatters" within the city, occupying the commons, the sacred enclosures, stifling hovels, earthen wine-jars, crannies, or shelving suspended from the walls. Athens the city became a fortress. To add to the misery of this quarter-million of crowded humanity, the plague came, heaping the streets with corpses and setting loose all the demon passions of desperate men.

Naturally, therefore, the people found themselves split into two fierce chief factions — the one for war, the other for peace, the war-party urging that the existence of democracy itself no less than of its empire was at stake, the peace-party spelling nothing but ruin in the continuance of the struggle, and willing to share with Sparta the headship of the Greek world, as Cimon had advised so long ago. — From the midst of this grim huddle of plague-stricken vehement debaters the poet Aristophanes, lover of the country, must look abroad over desolate fields and felled olive-groves, and make merry comedies.

22. Such were the greater fissures showing themselves most

visibly in the solidarity of Hellas at large and Athens in particular regarding constitutions and policies. But there were others that threatened the integrity of the Athenian state and its ideals even more seriously. For these others split up and broke down the very character of the citizens themselves.

23. The ancient city-state (πόλις) of Greece resembles a glacier. Originating in some high and isolated glen, compact and homogeneous, its progress for long years imperceptibly slow, the greatest dimension and strength of a glacier are seen just as it emerges in some suddenly broadening valley. But here opportunity without and strain within shatter it with rift and crevice laterally and perpendicularly, till it lies in ruins on the plain, though alas! in these latter stages only are its grandeur and iridescent beauty at their acme. — And so in Athens the rifts of change opening in the seventh and sixth centuries had grown wider after the Persian wars, and now, in the time of Aristophanes, were loud-cracking chasms. The time for the rainbow colours of its dissolution was at hand.

What these disintegrating changes were must be considered at least in part, if we are to understand the Athens of Aristophanes.

24. First, the solidarity of the old Attic stock was gone. Literally, the blood of the folk itself was gradually changing. While thousands of citizens were slain in foreign wars, thousands of foreigners, on the other hand, were coming to reside in Athens and the Piraeus, attracted thither by opportunities of business and pleasure alike, as well as by the exceptional ease of obtaining, if not citizenship, at least all other privileges.

There had been, further, a large mixture of foreign blood by concubinage with foreign women and slaves. Add to this a large slave population of exceptional intelligence and treated with exceptional leniency and privilege. This high proportion of foreign population to native would have inevitably altered the tone and temper of society, even had the blood remained pure and citizenship been strictly guarded, which was not the case.

25. Also the spirit of the people was transformed by their

acquisition of empire, as has been already noted. Restlessness marked all their activities, and during the Peloponnesian war cruelty replaced their habitual mildness.

26. Changed also for the worse was the very ideal and goal of their democracy. Pericles, its tyrant, had found it composed of self-respecting, self-ruling freemen; he left it a body of self-seeking pensioners. For in his ambition to be the chief man of the state, he forgot his noble birth and its obligations; he forgot the higher possibilities of his natural eloquence and the lofty philosophy he learned from Anaxagoras — or rather he made use of these advantages to obtain his end. Falling in with the natural trend of every democracy, "he gave loose rein to the people and shaped his policy to their pleasure" (Plutarch). With Ephialtes he forced the ancient court of the Areopagus to yield its chief functions to jury-courts. With the pleasing doctrine that a patriot's services to his country should be remunerated, he instituted the payment of jurymen. With eloquence equally effective he held that the people's money must be returned to them — hence free theatre-tickets, festivals, and feasts, hence public baths, public physicians, public buildings — though it happened that "the people's money" was in good part the tribute paid in by the subject cities for a definite and quite different purpose.

27. It is true that on winning undisputed headship after the ostracism of Thucydides the son of Milesias, Pericles himself suffered a change, and would have restrained the populace from excesses had he been able. But it was too late. The old idea of democracy and of the very function of government in general was lost. After Pericles' death it was a question whether the leaders led the mob or the mob its leaders.

28. From intercourse with foreign lands innovation was creeping also into the language of the Athenians, as into their mode of life and dress. Their fashion in these things became, we are told, a composite, gathered impartially from Greeks and barbarians alike. Dialect was mixed with dialect, and much "broken" Athenian must have been heard from the lips, not alone of foreign metics

and slaves, but of citizens returned from wars and residence abroad.

29. In dress, the long linen chiton of Ionia, worn not long since by dignified Athenian gentlemen, had given place at last to the shorter, business-like chiton of the Dorians; and democracy demanded that all should dress alike — metic, master, and slave. So, too, the hair was cut short, and proud topknots fastened with golden "grasshoppers" must come down.

30. At the same time, however, the importation of foreign novelties and luxuries had set in — cloaks and slippers from Persia, salves, fruits, peacocks, ivory, and rascally slaves. And boys went to school "bundled up in cloaks," no longer facing the weather *γυμνοί*, as in the days of Marathon. Simplicity was yielding to display, hardy endurance to effeminacy. Life's ideal in Athens was perpetual holiday — until the war came.

31. Perhaps it was also from evil communications that the manners of Athens became corrupted; at least, the older standards were passing away. Orators like Cleon could forget dignity of bearing and tuck up himation to gesticulate and bawl, yet with no loss of prestige in the eyes of Democracy. Outlanders might not know how to don the cloak, yet Democracy "did not care." Children could snatch at table, "talk back" to their parents, call their father "Methuselah," and forget to yield their seats to their elders; yet this was all part of the imperial programme.

32. In Music too a notable change is going on. It can now boast its own hall, the Odeum (*Ὠιδεῖον*), built by Pericles. It breaks away from its bondage to the words of the ode, and develops a florid type both instrumental and vocal, which is beyond the unpractised *ἐλεύθερος* and *ἰδιώτης*, and requires the professional musician or even the virtuoso. Phrynis has "introduced a certain special twist" (*ἴδιον στρόβιλον ἐμβαλών τινα*), and within a quarter-century his pupil Timotheus — after the invention of sinuous vocal runs that recall the minute activities of busy ants — will boast of leaving Phrynis behind, playing a lyre of eleven strings as against the ten of his predecessors.

33. Thus the whole concern of the art is to tickle the ear and nothing more. It has lost its hold upon social life. To sing merry songs at a banquet is thought antiquated. If young men sing at all, it is not the old songs of Stesichorus, Alcman, or Simonides, but some scandalous thing from Euripides, or a loose serenade or love song by the popular Gnesippus. Music and morals are divorced, to the infinite loss of each.

34. As for Poetry — the Epic has long since ceased to be a living form of expression; the various types of Lyric (hymn, threnody, paean, dithyramb) being all fallen together have lost character and gone up in floating windy bombast; the Drama, in the hands of Euripides, "bard of legal lingo," has sunk to the prose level of daily life in thought and action as well as diction.

35. The light spongy vacuity of the lyrics of Aristophanes' time, it was formerly thought, had been much exaggerated in his parodies of them. But in the year 1902 there was discovered in Egypt a fragment of a *nome*, the *Persae*, composed by Timotheus, the famous contemporary of Aristophanes, which makes it probable that the comedian's "parodies" are actual quotations, and his "exaggeration" rather an understatement of the incredible insipidity to which lyric poetry had come.

36. Tragedy, having the heroic taken out of it, and being "humanized" with modern men who argue in Athenian and dress in rags, must be also made sprightly in movement. Hence the dialogue of Euripides' plays is no longer timed to the slow iambic trimeter of Aeschylus, with normally twelve syllables to the verse, but is hastened to fifteen or eighteen syllables.

37. Nor does the interest centre longer in the ancient oft-told myths now disbelieved, but in the complications of the plot, in the psychology of Love, in overcharged scenes of pathos. In fact, tragedy, while retaining its outward form, has within been utterly transformed, if not de-formed. Whereas it had once excluded what of life was not fit for its ideal aim, "the bettering of men," it now admits the ugly, base, and little along with the rest, as all alike belonging to the world of things as they are. It has thus

ceased to be religious and has become secular. For the rising generation Aeschylus, the "noisy incoherent mouther of big phrases," has been dethroned, and Euripides is king.

38. In brief, poetry had had its day. Song had descended from her chariot to walk as prose (πεζή). (Poetry is an expression of feeling poured out at such temperature as to take rhythmic form and exercise the selective power of a crystal or other organism upon the material presented to it for self-creation. But reason, science, intellectualism, knows no such spontaneous process. It is analytic, not creative. It lowers temperature below poetic heat. If art exists at all after reason ascends the throne, it is "Art for art's sake," not for the Heart's sake.)

39. Also the old Education cracks asunder. Not long ago its whole content had been so simple: for the head — reading, writing, and counting; for the heart — music and poetry; for the body — gymnastic and athletic games; and all these for all alike. But now the contestants in athletic games are professional and brutalized gymnasts trained by specialized exercises and on special diet. The gymnasia are left empty or have become lounging places for gossip. The sport of rich young fashionables, such as Alcibiades, is horse-racing. As for head and heart, the older training is now merely preparatory to the higher "college education" imparted by the Sophists, professors of learning, who for high fees teach rhetoric, grammar, history, civics, a modicum of science, and general excellence (ἀρετή).

40. This training will fit young men for public life, forensic leadership, imperial statesmanship. They are taught to question, reason, debate, subtilize (λεπτολογεῖν), and make much of nuance; they are taught invention of argument (εὕρεσις); they must have wit to ferret out motives, to argue from probabilities, to strike off maxims in alliteration, antithesis, parechesis, to compose moving appeals for pity, perorations, proems, and the rest. They hear how it is all done in the law courts, the assembly, the market-place, even in the tragedies of Euripides, who is master of the art and idol of the youthful generation. In a word, there is a brilliant

first nascence of the intellect, which, repeated in later times in Italy, we call the Re-naissance.

41. Imperial Intellectualism divorced from republican morality and simplicity — that is the mark of the age. The exercise of the reason becomes the highest function of man. The watchwords are λογισμός, σκέψις, σύνεσις (calculation, speculation, comprehension). The new ambition is to be esteemed clever (δεινός, σοφός, δεξιός), and witty or elegant (κομψός). The new activity is to challenge all statements with a pert τί λέγεις (what's that?). Pericles will spend a whole day debating with Protagoras the cause of the death of Epitimus in an athletic contest — was it the javelin accidentally hurled, or the thrower of the javelin, or the stewards of the game whose carelessness had made the accident possible? The young Alcibiades will argue with his guardian Pericles on the definition of Law, and will prove to him that law is but the compulsion of the stronger put upon the weaker, whether named democracy or tyranny.

42. But all this was for the fewer rich, not for the many poor and stupid. Hence came now the great cleft between educated and ignorant, which, whenever appearing, isolates near neighbours and somewhat de-humanizes society — suspicion (mingled with envy and a slight fear) on the one hand, contempt on the other.

43. Morals, also, must pass through this fiery furnace of inquisitorial dialectic to come out de-natured, *i.e.* de-moralized, or, at least, changed. Morals (τὰ ἠθικά) are the traditional habits or *mores* of a people which are practised unthinkingly by all, taken unchallenged, as a matter of course, like air and food. Only when confronted with differing habits of other people or with altered conditions at home are they suddenly called upon to give the countersign.

44. Athens in Aristophanes' day was demanding the countersign, the *raison d'être*, of every mortal and immortal person and thing alike. Nothing was taken for granted. Agreement or disagreement with tradition was no longer the standard of right and wrong. The individual must judge for himself, must follow his

own reason. As in sense-perception, so in morals: "Man the measure of all things"; "as things appear to me, so they *are* for me — as to you, so for you." Euripides' metrical version of this, applied to morals, was received in the theatre, we hear, with acclamation:

τί δ' αἰσχρόν, ἢν μὴ τοῖσι χρωμένοις δοκῇ;
"What's filth, unless who does it thinks it so?"
(BROWNING.)

45. No, men must live, it was argued, according to Nature (φύσει), not Convention (θέσει). Self-interest was to be the basis of the new morality. The aged Cephalus down at Piraeus might have lived by the simple rule, "Pay your debts to gods and men and tell no lies" — a rule perhaps sufficient for his day. But life was more complex now. The existence of the gods was not so sure; and then there were lies and lies — of different colours. As for Law — who made it? But no matter, whether by the strong Few for the weak Many or the other way, its makers were all now dead, and it was made for an ancient world, unlike the present. Times had changed; the Athenians must change with them.

46. And so they did, here too following the lead of their "Olympian." For example, in the matter of divorce: Pericles, having taken to wife a divorced woman and "not finding his married life pleasant," as Plutarch tells us, put her away and took up with an emancipated woman of the time, Aspasia, famous courtesan of Miletus. Also in the wealthy Callias-Hipponicus family the morality of the Enlightenment, based on Reason and Nature, was found a convenient thing for either divorce or bigamy, as it "seemed good" to the individual. Nor was Emancipated Woman long in appearing on the stage. Euripides presented her about 435 B.C. in the person of Phaedra; but the public was not educated to quite such public shamelessness in the sacred precinct of Dionysus, and the piece had to be revised.

47. In embezzlement on the national scale Pericles was again leader. When Thucydides, son of Milesias, protested against

the use of league-funds for Athens' private purposes, it was Pericles who argued that if Athens furnished the stipulated protection to the cities of the League with such economy that there was an annual surplus, then that surplus was hers to spend as she would, whether in the erection of temples and propylaea, or in providing shows and pensions and salaried offices for her citizens. Her citizens agreed with the cogent Pericles; Thucydides was ostracized for criticizing imperial policy; and embezzlement, if not committed as often as charged, became at least a plausible charge from that time on.

48. Bribery is own sister to embezzlement. And once more Pericles is credited with a statesmanlike specimen of it in secretly "persuading" the invading Spartan king, Pleistoanax, to go elsewhere, rendering account later to the city with the famous phrase, "spent for necessary purposes." Certain it is that no charge is commoner against public officers than bribe-receiving (*δωρο-δ κία*). In 409 B.C. the bribery of a jury was achieved, when Anytus, later the chief accuser of Socrates, procured thereby an acquittal for himself — the first instance of the kind, if we may trust Aristotle.

49. In one other highest matter — her Religion — Athens had to suffer change. Her far-wandering sons had learned strange cults abroad, and metic foreigners and slaves had brought with them their several outlandish divinities. "After the Persian invasion came an invasion of foreign gods" — Hyes, Sabázius, Kotytto, Bendis, Adonis, *et al.* from Thrace, Phrygia, Cyprus, and elsewhere. At first these unsavoury newcomers were worshipped in private circles (*θίασοι*). Their initiatory and other rites, accompanied by drum, flute, tambourine, and other apparatus, were, so far as is known, orgiastic and lascivious, and always remained alien to the Greek spirit of moderation and order. Yet despite their character and the ridicule of the comic poets, they obtained some degree of public recognition and a considerable popularity among Athenians of the lower class and rich *débauchés*, such as Alcibiades.

50. But two dangers threatened the Olympian gods more grave than barbarian inroad: decay was laying hold upon them from

within, and philosophy was dissolving the very foundations upon which they stood.

51. Decay indeed is incidental to all divine ideals formed by men. A "twilight of the gods" is ever taking place, that other suns may rise. As Cronus by the old myth had yielded to Zeus, so in Athens at least Zeus had long since yielded precedence to Athena and to the universally popular god of Thrace, Dionysus. The festival days of Zeus in the Attic calendar had become in Aristophanes' time few and unimportant. His Diasia, Pandia, and Diipolia were antiquated and ridiculous as compared with the brilliant and almost secular Panathenaea and especially the dramatic festivals of Dionysus, whose blessings indeed could be celebrated at any season in private circles.

52. Yet already the religion of Dionysus, being emotional and one of ecstasy, of abnormal frenzy, had gone the way that all such religions take — toward mysticism among choicer spirits, toward licentious superstition among the grosser. The particular form of the Dionysiac cult that ran to these excesses professed to be a revelation and claimed as its founder the mythical priestly musician of Thrace, Orpheus, who had descended to Hades to bring back his wife. (Who could better reveal the mystery of "the silent land"?) Orphism made its appeal as an evangel to the individual, not to the tribe or city; each must save himself. (What could be more timely in the days of democracy?) It attempted a higher re-interpretation of the rude rites freshly imparted or handed down (with Greek modification) from Thracian barbarity, *i.e.* they were to be understood symbolically — a well-meaning procedure, but full of insidious peril for old ritual. For example, it seems to have groped after an ideal of moral purity, symbolized by the ceremonial purification of an immersion in mud with subsequent off-scraping. In its ὠμοφαγία (the eating of the raw flesh of the victim) it saw a service commemorative of the fate that befell their god Zagreus-Dionysus at the hands of the Titans and a symbolic means of becoming one with divinity. In its physical abstention from flesh food (originally some taboo of savagery) and

from other things, as eggs, beans, and woollen shrouds, it probably imagined a spiritual abstinence, an ascetic means for gradual separation of the soul from this prison or tomb of the body.

53. But while symbolism and mysticism for choicer and understanding spirits is a religious aid, it but thickens the darkness for beclouded souls. A misunderstood metaphor will reduce any matter to chaos. Nor, for beclouded souls, was symbolism the only or the most harmful part of Orphism. It aspired in un-Greek fashion to dogmatize and furnish a body of doctrine, a creed. Its cosmogony began with the creation of the world from Night, whence an Egg, whence Eros, whence in due time all other gods and things. Its eschatology pictured a hereafter, wherein all who in this life had been initiated by mud bath and other hocus-pocus into its mysteries should enjoy an everlasting banquet, while those who had refused such prophylactic means of grace were to lie in the darkness of Hades in everlasting mire. But redemption therefrom could be secured for the dead, if their living relatives underwent vicarious purifications. A further pleasant doctrine was that by certain magic formulas (*κατάδεσμοι*) one could enjoy vengeance on his enemies without risk to himself.

54. All these doctrines, initiations, blessed hereafters, redemptions, formulas, and also fortune-telling, could be had for small fees from any of the mendicant priests, who travelled about with their Orphic books from hovel to hall, terrorizing or wheedling the credulous with threats or hopes concerning the unknown. Thus for the ignorant had the religion of the Olympians suffered inner decay and was becoming darkened with quaking chthonian superstition.

55. And now as to the foe without. In Ionia, a century and a half before, there had arisen that universal solvent of religious feeling (as also ultimately of religious rite), the free interrogatory spirit of knowing, *i.e.* Philosophy. Among the earlier and wiser few, even down to the times of Herodotus and Sophocles, that spirit could remain, and did remain, with perhaps few exceptions, reverent toward traditional belief. For the theories of the first

philosophers on the material of the universe, as water or air, still left room for the operation of the gods. The problem of existence, it is true, confronted them as grimly and as sphinx-like as it did the younger generation. But their rationalism was sober; they did not care for consistency's sake to push it to irrational lengths. They had faith that all was well beyond the horizon even though unseen. Hence Sophocles and Herodotus, reverent in their reasonings, met the sorrows of life and its final day, not with the proud scorn of later Stoicism nor with the shrill and rebellious outcry of Euripides against Fate, but with the quiet bearing and bravery of Leonidas and his gentlemen-heroes at Thermopylae, with the unshaken faith of their childhood in divine providence.

56. But for men born after the Persian wars, when both democracy and philosophy were widening and meeting, this reverent attitude toward the gods was becoming more difficult. The theory of a democratic Nature (*natura*, *nascor* = φύσις, φύω) by which all things merely happened or "grew" of themselves, like Topsy, was laying claim to ever wider fields of phenomena hitherto directly controlled by the regal gods. — For example, lightning, once the dread instrument of Zeus for punishing impious boasters such as Capaneus and Ajax Oïleus, was now more rationally held to be due to a merely "natural cause" (whatever that phrase may mean), viz. the bursting of a cloud by the enclosed hot air. Again, physicians of Cos were now offering treatment of disease based on their observation of facts, yet only timidly and as ancillary to that of the god Asclepios, who was not so easily to be thrust aside. And Hippocrates, the Father of Medicine, born about 460 B.C., thought that by study of the rising and setting of the stars a physician might know beforehand whether any season would be healthy or sickly, and hence strongly recommends the new science of μετεωρολογία. Yet what Athenian did not see that this was invading the high domain of Zeus, was searching out his mind and dissolving him to nothing? Indeed so far as religion was concerned, he was reduced to nothing, not by implication but directly, when Diogenes of Apollonia proclaimed "the father of gods and men"

to be but air or aether. — And these are but a few of the many scientific hypotheses on Zeus, the world, and its details, put forward during this springtime of the human intellect.

57. Nor were such ideas longer esoteric. Democracy recognizes no privilege. Not only had Pericles found the philosophy of Anaxagoras a valuable political asset, thereby being aided to obtain and retain for forty years his leadership of the democracy; but any one who wished could buy Anaxagoras' book in the market cheap — "for a drachma at the most" — and could read therein that Ἥλιος, to whom old-fashioned folk still said their prayers, was a fiery stone and not a god. And in the theatre all could hear in the tragedies of Euripides, the "scenic philosopher" and close friend of Socrates, an almost wearying repetition of the Diogenes-doctrine — the identity of aether and Zeus. And on payment of the 100-mina fee one might attend the lectures of the great public teacher Protagoras, who on the subject of religion would purse his lips to say: "As for the gods I cannot say whether they exist or not. The question is obscure, man's life is short." And Gorgias, the greatest rhetorician of the day, went to the extreme of agnostic dogmatism in denying existence to anything; "or granting existence, we cannot know it; or granting knowledge, we cannot convey it." Critias indeed, one of the infamous "Thirty," professed to explain how belief in the gods had arisen: they had been invented by some clever man to frighten bad people with, scarecrow-fashion. And so now in full chorus against the further sway of these bugbear-deities was heard the voice of Diagoras the atheist, the voice of Euripides from the masks of his players, the voice of the sophists from their "university" lecture-rooms, the voice of the philosophers shielded by the patronage of Pericles.

58. Thus we see that already the conflict between Religion, Superstition, and pseudo-Science was begun. Orphism would sublimate old rites and gods, Philosophy would eliminate them altogether.

59. What, then, was the Athenian of average intelligence to believe concerning these gods with their temples, altars, priests,

festivals, soothsayers, and oracles? Was it all delusion and fraud, as Diagoras said? Could their divinities be so immoral as Xenophanes had bitterly sung? Was their ritual absurd enough even for parody, as Alcibiades was reputed to think? Did thunder, lightning, drought, and all sudden events come about by "natural causes" and not by fiat of Zeus, as the new philosophy taught? Should one therefore give it all up? — Or, on the other hand, should he join the Orphics in celebrating more ritual and not less, if he was to be saved from everlasting mire? — Or, perhaps, the noble and religious-minded Sophocles was nearer the truth in vaguely descrying and humbly submitting to one Great Spirit rather than to the many gods of elder times. — Or, amid such doubts, would it be better after all to stick to their ancient Βουφόνια and Διάσια, even though one did not just know the meaning of the foolish rites therein performed? There was Herodotus, still a believer in soothsaying — though it must be admitted that he was now an old man and hardly abreast of the times. But then there was Nicias, so devout as to keep a soothsayer in his house — only Nicias was certainly a faint-heart, if not a downright coward. At all events, Pericles was modern enough, being patron and pupil of the New Learning; and had not he intrusted an important part in the founding of Thurii to Lampon the exegete of oracles? Still, Pericles was . . . a statesman. Whom *could* one trust?

60. Among all his ties with the past, whether his personal childhood-past or his ancestral, Religion is the tie that man breaks last. Free of speech as Athens was, hospitable as she was to foreign cults, rationalized as she had become in dress, diet, warfare, art, government, and morals, yet she could not see her gods melt into air without protest. Those ancient ideals of Hellas, though entering twilight, were still too bright on the gleaming ridge of Olympus to be allowed to fade into utter nothingness.

61. Hence it was that when Diopeithes the diviner proposed a law about 432 B.C. by which summary action could be taken against "those who denied the gods or taught theories concerning

the heavenly bodies," the Athenian people passed it, and within the space of one generation, on the charge of impiety in one form or another, prosecuted and variously disposed of Phidias, Aspasia, Anaxagoras, Protagoras, Diagoras, and Socrates. And Alcibiades was recalled from the greatest expedition ever sent out by imperial Athens — and to its ruin, be it noted in passing — merely on the suspicion that he had been guilty of profaning the Eleusinian Mysteries.

62. And yet in time Alcibiades was forgiven ; and in a lot-drawn jury it was only a small majority that condemned Socrates to death. — Evidently in religion, as in all other matters, Athens was divided and splintered into fragments. Individualism had arrived. Already it had given birth to its "lion," Alcibiades, the noble cultured Egoist, the powerful, brilliant, de-moralized traitor — and Athens knew not what to do with him. The battle of Lucifer, the Uebermensch, *versus* the State, had begun. *Sauve qui peut.*

ARISTOPHANES THE MAN

63. And now, to return to our earlier question, what of the man Aristophanes in this rushing torrent of change? Does he go with it, or withstand it? The chief of all questions concerning any man is just that — his attitude toward the outer world, his reaction upon it. Therein we hope to find his inner self.

64. But Aristophanes' attitude is peculiarly difficult to ascertain. He seems the frankest of mortals, yet in truth for us he is concealed behind many masks — that of Oblivion, of the Dionysiac festival, of Old Comedy, of the characters in his own comedies, that which he wore (as every one does) to screen the various selves within him from each other, and that finally of pre-Christian paganism. Let us briefly note these masks.

65. Oblivion has swept away three fourths of Aristophanes and all the forty-one other poets of Old Comedy, save a handful of quotations and the titles of 275 of their plays — a fraction only of the whole number produced. From lack of material, there-

fore, it is impossible to form a competent judgment of the poet by comparison with others of his guild.

66. During the Dionysiac festival, as in the Roman Saturnalia or on our own April Fool's day, he who took any word or deed seriously did so at his own risk. Drunkenness was the disorder of the day, even Plato allowing it in honour of the "god who gave wine." The comedians suspended for the moment the law of gravity, and all the world stood topsy-turvy. How then are we to get at the man Aristophanes for all the other days of the year, when all we have left of him are the frolic poet-words of carnival days? Appeal "from Philip drunk to Philip sober" is reasonable; but Philip sober in this case is not on record. Hence we can only hope that on these days of special licence, when any one could insult anybody and pay off old scores with impunity, some true words were spoken in jest, and that Philip was not so daft as he feigned.

67. Of the other comic poets fragments enough remain, scanty as they are, to show that they all ridiculed much the same things and people in much the same dramatic forms, costumes, metres, characters, and from quite the same angle of comic and distorting fancy. This means that the ample mask of Old Comedy had a set grimace, a professionalized squint, to which those jovial forty-two must have accommodated themselves, and behind which they were safely merged. How then we are to fix just Aristophanes' personal angle of observation through those wry eyes of the Comic Muse, is a question in mental triangulation not easy of solution.

68. He enjoys further the concealment of every dramatist who speaks by ventriloquism through all his puppets and leaves his audience to divine through which puppet it is that he speaks for himself. — Probably, too, as a satirist of superlative wit, he rejoiced in a greater number of distinct selves than any of the versatile Athenians then living, and would have been puzzled himself to introduce us to the true Aristophanes.

69. But in one regard — the obscenity of his plays — he with

all the world of his time is so effectually removed from us by the barrier of lustful paganism, that it is doubtful if any modern who is not decadent can fully penetrate to the old feeling, and judge without prejudice.

70. If then this man is hidden behind a shield almost ἑπτα-βόειον, let us not hope to draw him forth at once, but advance cautiously, noting by the way what would seem to be the over-hasty conclusions of some who have preceded us.

71. The prime question is the poet's sincerity; are his words at any time the sincere expression of his own views?

72. The historian Grote, staunch defender of democracy, who entertained the mistaken notion that Aristophanes was hostile to it, saw in the poet a mere professional jester presenting himself "to provoke the laugh, mirthful or spiteful, of the festival crowd — assembled for the gratification of these emotions, and not with any expectation of serious or reasonable impressions." Others again inform us with a knowing look that Aristophanes "was a dramatist competing for a prize."

73. Certainly if we degrade the poet to such levels of motive as these, we may drop the search for his true self at once; for the study of a clown's true self is hardly worth while. But we cannot so degrade him without ignoring history. His facts and judgments are too abundantly confirmed, barring comic exaggeration, by Thucydides, Xenophon, pseudo-Xenophon, Lysias, Plato, Aristotle, and others. Unless, therefore, we are ready to throw all these out of court as partisans or jesters, we must admit that there is some gravity even in the gayest farces of our poet.

74. Another attack is made upon his political sincerity by Couat and Holm. He and his comic brethren, they say, were all in the pay of the oligarchs, and took their "word of command" to satirize democracy. — Of all baseless views of Old Comedy, this is perhaps the one most obviously so. Old Comedy did indeed assail the demagogues of democracy from Pericles to Cleophon, together with their policy of imperialism, war, and self-aggrandizement. It attacked also the faults to which democracy and de-

mocracy's institutions were prone, *e.g.* its procrastination, its fickleness, its litigiousness, the proneness of the ecclesia to follow the latest and loudest demagogue, to pass ill-considered decrees (*ψηφίσματα*), to elect to office mere youngsters, to elect as generals men of no military fitness, and the proneness of the courts to give ear to the "sycophants" and decide by passion. Once, also, Aristophanes exclaims at the decadence of polite manners due to democracy. But satire of the imperialistic ambition to govern others is not an assault upon democracy's ideal of governing itself. Advocacy of peace by relinquishing an unjustifiable position is not tantamount to the overthrow of the government. Nor is criticism of democracy's faults and democracy's demagogues disloyalty to its principles. A discriminating reader of Aristophanes will therefore agree with Whibley that "there is no trace of anti-democratic feeling in his works." — It should be further noted that the comic poets are impartial in their satire; if they fleer at democracy incidentally, they flout the rich aristocrats and oligarchs as well, both individually and collectively. The idea, therefore, that these latter gentlemen salaried two score merry jesters for the purpose of ridiculing the democrats only to be ridiculed themselves, shows pleasant wit but is hardly a probability.

75. Admitting, then, with most scholars, that some of the views and arguments found in Aristophanes' comedies may have been sincerely held by the poet himself, let us next try to discover what these are; and first regarding Government.

POLITICS

76. As is well known, his plays are full of praise for the good old days of the poised democracy that had won victory at Marathon, and full of blame and ridicule for the headlong democracy that succeeded. Is this Aristophanes' own attitude, and shall we then regard him as an old-fashioned conservative democrat? We cannot unhesitatingly affirm it; for, since all poets of Old Comedy seem to have taken the same position, it is possible that the true

Aristophanes may be hidden behind the profession's mask. It would not do to offend a conservative democratic audience with either oligarchic or radical democratic doctrine.

77. But were the Athenians indeed conservatively democratic in the theatre, seeing that in the ecclesia they were radical? Croiset has made it fairly probable that they were so. — For the country-folk, always conservative, were sure to attend the festivals, even though neglecting their civic duties in the ecclesia. The townspeople and the rabble of Piraeus might, in the absence of the farmers, carry radical measures by heavy majorities on the Pnyx; but in festival time only conservative doctrine could win applause. — While it is true, therefore, that Aristophanes, as a poet "competing for a prize," may have written to please a conservative audience, though himself a radical; yet it can hardly seem probable, when we reflect on the one hand that through his whole life his plays were always for peace and against war, always for mild treatment of the allies and against imperialism, always for reconciliation between Athenian factions as well as Greek states, and against acceptance of Persian gold or Persian alliance, and on the other hand that the country-folk were for many years of necessity present in the ecclesia (being shut up in Athens), that consequently the decrees of the ecclesia were not always those of a minority but the expressed will of an absolute majority, that further the policy of that majority was, on the whole, for war and not for peace, for imperialistic treatment of the allied cities and not for mild treatment, for Persian gold whenever it could be had and not for Panhellenism. His plays, therefore, must have often confronted a hostile audience — a deduction strongly confirmed when we observe with what caution, with what preparatory or accompanying jests, the poet delivers himself of some sentiment or argument apt to be displeasing to his hearers. — If, then, we find the poet taking the risk of losing both laugh and prize, we are justified in believing that he does so because he is expressing his personal conviction and holds that to be more important than the winning of applause.

432101

78. But it is often urged that Aristophanes could not have been a democrat at heart, because his whole tone is aristocratic, because he never tires of jeering the low fellows, the base-born, the market-loafers, the ignorant, the ill-mannered. This fact, however, — and fact it is, — only shows that the poet's ideal of democracy was of those other Marathonian days, which did not confuse civil with social equality, when sailor-lads knew and obeyed their betters, when different social levels respected each other and themselves, when to prove himself a democrat a man needed not to forget that he was a gentleman. On the other hand, too, our poet is as ready to jeer your elegant popinjay as your low fellow; so that he exhibits no partisanship in this respect, excess both ways being equally droll.

79. But again it is urged that Aristophanes was no democrat, else would he have shown more bitterness than he does in the *Frogs* toward the oligarchic conspiracy of 411 B.C., and never would he have hinted as he does in the same play (405 B.C.) at the advisability of recalling Alcibiades the potential tyrant. As to his lack of bitterness against the oligarchs we should observe that from Aristophanes, the ceaseless pleader for reconciliation, an attack on the oligarchic party, and especially at that time, would have been as inept as one upon democracy itself. He has his fling at the mis-leaders of both parties alike — Phrynichus, Pisander, and Theramenes, no less than Cleon, Hyperbolus, and others — in proportion to their known activities; but nowhere does he betray party hostility or party adherency. His sole plea is for amnesty, harmony, and the election of the best men to leadership. The famous parabasis of the *Frogs*, vv. 686–737, because of which the play had to be repeated, rises as high above party passion and mere jesting as Lincoln's speech at Gettysburg. If Aristophanes was insincere and partisan, so was Lincoln.

80. And if in 405 B.C. he suggests the recall of Alcibiades, he is not thereby proved recreant to democracy. The crisis had at last come. Democracy, having just then insanely put to death its generals, was headless and helpless. The choice lay between an

almost certain Spartan hegemony or a merely possible Athenian tyranny under Alcibiades, which latter could be shaken off later as other tyrannies had been. Aristophanes intimates his preference for the lesser evil. His hint was not taken; and shortly Athens enjoyed the rule, not of one tyrant, but of the "Thirty," under Spartan patronage. So far then from detecting disloyalty to democracy in this "jester's" advice, we should see rather a token not only of his fidelity but of his rare good sense.

81. If now we agree to call the poet a conservative democrat, shall we go further and see in him a futile reactionary, a "retrograde spirit," as Grote finds all poets of the Old Comedy to be? Rather, if we reflect that he stood steadfastly for Panhellenism — a federation of all Greek cities based on mutual amity — as against the imperial despotism of one city over all others, and that the only war he thought legitimate was that against Persia; if we recall also that this same doctrine was the theme of later appeals by Gorgias and Lysias at Olympia and by Isocrates in his *Panegyricus* and *Philippus*, and that later still it was the basis of the involuntary union of unfree Greece under Alexander, we shall be inclined to regard the poet not so much a retrograde political spirit as one a century in advance of his time. True, the notion of such union within against foes without he got from the temporary and partial alliance of Salaminian days; but the idea of rounding out and perpetuating that alliance under the form of one universal Athenian citizenship anticipates the fundamental principle of the Roman Empire and marks Aristophanes as a man whose vision was toward the future and not the past, and whose political horizon was so vast that your tanner and lamp-seller politicians seem but pygmies at his feet.

82. But this dream, his detractors say, was that of a "poète quelque peu chimérique," his political wisdom was but sentiment and prejudice, and even that he uttered too late. — Brief, indeed, was his political creed, but sufficient if applied: Peace, based on justice, at home; mild justice toward allies abroad. That was what he strongly insisted upon. Such, however, was not the pro-

gramme of imperial Athens. Led by her Cleons, she had become sophistic, and was defending the ἥττων λόγος. The war she waged was not in self-defence, but in defence of her empire. — Nor was Aristophanes' wisdom offered too late. "It is never too late to mend." Despite Pericles' words that it would endanger their existence to surrender their "tyranny," Athenian democracy could have had peace any day by lowering the flag she had raised over others' rights. The wisdom, therefore, of this "jester" (and of Thucydides in the Diodotus speech) is forever the highest practical politics, and that of Cleon (and of Machiavelli) forever folly.

83. But those who would belittle the political Aristophanes have not yet exhausted their ammunition — he should be tested by results. "On the general march of politics, philosophy, or letters," says Grote, "these composers (of Old Comedy) had little influence." Yet it is Grote himself who speaks of the enduring effects of the Aristophanic *Clouds* (materially contributing to the condemnation of Socrates twenty-four years after its production) as "a striking proof that these comedians were no impotent libellers." Perhaps it would be wiser to admit that we have not sufficient evidence for determining the amount of influence they exercised — such question being difficult even for the contemporaries of a man or movement. — Again we learn from Jevons: "Comedy is politically sterile. Aristophanes had nearly twenty-seven years in which to persuade the people to make peace, but his efforts were not crowned with success." Neither, we may add, were those of Leonidas and his Spartans at Thermopylae, and only seldom those of a man attempting to swim the Niagara rapids. These would seem to be instances of numerical or physical, rather than of moral disparity between contending forces; and condemnation of the weaker because beaten will not seem just to the fair. Be it further noted in passing, that tragedy also pleaded for peace (in Euripides' *Cresphontes*, for example), yet was equally "sterile." Perhaps it is the way of democracy to pay little heed to its minority and its poets.

84. Last comes the modern humanitarian, who sees in Aristophanes an obstructionist, because he did not join Euripides in denouncing slavery and the subjection of women, and because he had only ridicule for the communistic theories of his day. — (1) In slavery, however, Plato, Aristotle, the whole pagan world in fact, and centuries of Christianity acquiesced without question. In their eyes slavery did not exist by convention (*θέσει*), but by nature (*φύσει*); without it society was impracticable and unthinkable. Hence Aristophanes cannot fairly be singled out for blame if he failed to support the quite novel doctrine of a handful of sophists that slavery was wrong.

85. (2) As for the question of women, the reputation of Euripides as their defender, rather than as woman-hater, is still too recent to justify a comparison of the two poets to the disadvantage of the comedian. According to Nestle, one of the latest and soberest students of Euripides, that poet's praise and blame of women about balance. He shows great sympathy with them, but so far from preaching their emancipation, he steadfastly holds that they should in all things be submissive to their husbands. On the other hand, it is evident in Aristophanes that much of his satire at woman's expense is of the stock sort, and cannot be held to embody his personal opinion. Nor will it do to cite against him any of the slanders on women found in the *Thesmophoriazousae;* for clearly the chief humour of that play lies in formally accusing Euripides of misogynism, and then over-trumping him in it. Besides, in the poet's whole ridiculous universe, it is no more than fair that woman should receive her share of derision.

86. (3) Finally, for the realization of the socialistic Utopias of his time, which were not more clearly formulated then than now, Aristophanes saw that an equal division of goods or of revenues from a common fund was not enough; there must be also an equal apportionment to men of wits and will, of passions and virtues — a matter unhappily lying on the knees of Providence and not of human government. In society as in geometry, if equals be added to unequals, the sums will be unequal; hence

equal wealth distributed among unequal men brings Utopia no nearer than it has ever been. Communism in theory, he shows, means brotherhood, but in practice works out as egoism, and Utopia is *οὐ-τοπία*, *nowhere*. — Hence, for Aristophanes, poverty and wealth were as unalterable factors in society as human wisdom and folly, human virtue and vice. He saw the world, it is true, through the coloured glasses of comedy, but he saw no less clearly than Thucydides or Montaigne. His brief concrete *reductio ad absurdum* in *Ecclesiazousae* and *Plutus* of all vague wish-worlds of the communistic sort is worth tomes of laboured argument, and remains unanswered to this present day.

87. Thus much for our poet's opinions on state and society. Finding him in accord for the most part with those ancient historians and philosophers whose wisdom we most admire, and corroborated by a mass of political and social experience since accumulated in the world, it is difficult to see how we can fairly set him down as a mere court fool to King *Demus*, actuated solely by the desire to amuse and take the prize. Was he not patriot as well as poet?

RELIGION

88. What, we may next ask, was Aristophanes' attitude toward religion? Here the world will admit, if honest, that it stands baffled. The poet's visor is down. He poses as the loyal defender of the ancestral faith, the steady opponent of all religious innovation and foreign gods; yet his satire of priests, soothsayers, oracles, omens, and religious ceremonies has too hearty a tone, is too consistently biting, to be mere banter. And it would seem, moreover, impossible that an educated man of his period and city could hold honestly to the grossness and absurdity of old Greek polytheism.

89. Are we then to believe that his pose as its champion was mere comic pretence and grimace, that under comic privilege he flouted the state religion, and that, too, in the sacred precinct of Dionysus? We cannot think him so abandoned, or, if he were,

that the city could have been so dull as not to catch the drift, or if it did, that it could have tolerated more than once an impiety going beyond that of the mutilation of the Hermae.

90. Shall we then believe rather that, while fully aware of the superstition, hypocrisy, and even fraud, bound up with the established basic religion of the state, while convinced personally that much of that basis was rotten and ridiculous, he nevertheless honestly believed that for the preservation of the state that basis must be maintained, it being impossible to remove foundations without danger to the whole structure? In other words, did he believe in the belief and its ritual, though not in the thing itself? This we may accept, perhaps, as his true attitude, not only because in accord with his general conservatism, but because it is one common in all ages among those in official position and among the educated. Whether such insincerity differs in quality from that of allowing children to believe in Santa Claus, each will decide for himself. Aristophanes, at all events, by remaining among the faithful, could satirize the wolves in sheep's clothing, as well as the more foolish superstitions of the masses, without danger of being charged with impiety.

91. But, it is said, the very gods themselves did not escape his ridicule; Hercules is made a bastard, Hermes washes tripe, and even Dionysus, in whose honour the festival was celebrated, receives a beating. Nor is Aristophanes alone in his mockery; all the comic poets mocked the gods, and all the people laughed. What is this but utmost levity? How could a city guilty of such impiety have ever prosecuted philosophers for impiety? How could such a city have had any faith at all?

92. The traditional explanation of this is undoubtedly the true one — that the comic licence of the festival-season was so ample as to permit ridicule for the moment even of divinity itself. Fully to realize how this can be requires reading in the history of religion both before and after Aristophanes, when we learn that from the remotest period to the present day there are found, mixed in the ritual and licensed in the sacred precinct, *on special occasions*,

forms of coarse humour ranging from parody to abuse, scurrility, and even obscenity, levelled at the object or deity worshipped, as well as at fellow-worshipper and bystander.

93. This matter is a stone of stumbling for so many and yet so important for the unprejudiced understanding of Greek paganism that space must here be taken for a mediaeval parallel from Christianity as set forth in Thomas Wright's *History of Caricature and Grotesque in Literature and Art* (1865), p. 207.

"Our forefathers in those times were accustomed to form themselves into associations or societies of a mirthful character, parodies of those of a more serious description, especially ecclesiastical, and elected as their officers mock popes, cardinals, archbishops and bishops, kings, etc. They held periodical festivals, riotous and licentious carnivals, which were admitted into the churches, and even taken under the especial patronage of the clergy, under such titles as 'the feast of fools,' 'the feast of the ass,' 'the feast of the innocents,' and the like."

Describing "the feast of fools" as celebrated in the churches, he proceeds (p. 210):

"These dignitaries were assisted by an equally burlesque and licentious clergy, who uttered and performed a mixture of follies and impieties during the church service of the day, which they attended in disguises and masquerade dresses. . . . On entering the choir, they danced and sang licentious songs. The deacons and sub-deacons ate black puddings and sausages on the altar while the priest was celebrating; others played at cards or dice under his eyes; and others threw bits of old leather into the censer in order to raise a disagreeable smell. After the mass was ended, the people broke out into all sorts of riotous behaviour in the church, leaping, dancing, and exhibiting themselves in indecent postures, and some went so far as to strip themselves naked, and in this condition they were drawn through the streets with tubs full of ordure and filth, which they threw about at the mob. Every now and then they halted, when they exhibited immodest postures and actions, accompanied with songs and speeches of the same character. Many of the laity took part in the procession, dressed as monks or nuns. These disorders seem to have been carried to their greatest degree of extravagance during the fourteenth and fifteenth centuries."

94. This quotation — which could be fortified by many others — should not only relieve Aristophanes of the charge of impiety, glaring as it seems to those of a more spiritual religion; it suggests also that we mitigate the condemnation most of us pass involuntarily upon his pervasive obscenity. It is true that decency has only recently been born into the world anywhere (and threatens already an early death), while obscenity has long flourished unchallenged, and in the highest society. But bold as it was in all antiquity, it seems nowhere to have been quite so audacious as in Old Comedy. Its dominion there can hardly be overstated. It is comedy's very breath of life, its only atmosphere, by no means redolent of incense.

95. How is this to be accounted for? Probably as was the apparent impiety above; that is, a special indulgence, or rather, in this case, duty was imposed upon obscenity to manifold itself in sacred rites. Such had been the custom, time out of mind, in the worship of certain other divinities; such was the especial obligation in the case of Dionysus because taking over the worship of the Phallus. This latter worship seems well-nigh inexpugnable; *οὐδὲν γὰρ οἷον*, as Aristophanes says. In ancient Greece its rude image was carried in procession about the fields to promote fertility. A song was sung to it, and young and old, slave and free, joined in the celebration, as we learn from its parody in *Acharnians* (241–79). Under one name or another (Φαλῆς, Ἑρμῆς, Priapus), the god both in Greece and Italy watched over fields, boundaries, and ways, was carved over city gates, painted on vases or houses, acted as prophylactic against the evil eye, or had his emblem worn by comic actors. — Nor was it only for a period and on stated occasions that his attendant obscenity invaded the churches of Christian Europe. In permanent form it crept into the carvings of choir-stalls, pillar-capitals, crypts, and secret corners of many a cathedral, where it is to be found to this day, unless so extreme as to have been chiselled out in the interest of public morality. Thus here again we see that the standards of today, recent and hardly assured, cannot be applied fairly to ancient Athens. Aris-

tophanes, measured by the standard even of yesterday, is not obscene.

96. So also must we judge of his vulgarity, buffoonery, and lack of humanity. For example, his frankness of reference to the humbler operations of our physical being — belching, rumbling of intestines, breaking of wind, and the like — offends the refined among us; but to the unrefined even yet an unexpected sally from their "little bodies" (σωμάτια) is highly comic. And the Athens of Aristophanes was as untouched by *Préciosité* as the England of Shakespeare. — As for buffoonery, the proper end of an old comedy — a country-festival come to town — was an orgy, better if drunken, such as winds up the *Acharnians*, *Wasps*, *Peace*, *Birds*, *Lysistrata*, and *Ecclesiazousae*. Any other *finale* in the eyes of the country-folk was not to the point (οὐδὲν πρὸς τὸν Διόννσον, as they said of tragedy). They enjoyed hugely the sight of "Hercules cheated of his dinner," but to be themselves defrauded of their expected comic dessert was not to their liking. No wonder *Nubes* failed. Comedy without buffoonery was not true to the type; rustic by origin, rustic it should remain. Broad αἰσχρολογία was the heart of it, not ὑπόνοια, witty innuendo.

97. Passing to the inhumanity of the poet — it is not so objectionable when he raises a laugh on some unfortunately ugly person in the audience, singling him out by name; for to this day it is the one-eye, the squint-eye, the wry-mouth, the bald-head, and the hook-nose who occupy the comic stage by nature, suffer most from cartoonists, and hear fewest compliments in carnival season. In Athens all expected such badinage, and the comic poets provided it liberally. — Far more distressing to modern feeling is the inhumanity of jeering, not only at the poor, but at the dead. Pericles, Cleon, Hyperbolus, Euripides — almost no dead enemy escaped. Even the mother of Hyperbolus, mourning for her murdered son, is not spared a bitter taunt. Here again, however, Aristophanes is no better and no worse than the world of his time and centuries thereafter. All comic poets ridiculed the poor and the dead, and the ears of Athens were no more shocked at it than

were her eyes at the bodies of executed criminals flung out unburied, or the public slaughter of sacrificial animals at the altar of their gods. Sensibility on these matters has much increased, but only since day before yesterday. "Tyburn Tree," the public gallows of London, was still in use in 1783, men are often burned at the stake in this country, and the memory of a dead political enemy is not always respected.

98. Here, digressing for a moment, a word of protest might be uttered against taking Aristophanes too seriously. It is less of a sin against the comic spirit to regard the poet as a fool and laugh all the time than to revere him as a moralist and never laugh at all. — Editors often report that in a personal revolt from the buffoonery and obscenity of Old Comedy he tried to reform it, that the people would have none of it, that therefore he returned to indecency, but only under protest. They cite what Aristophanes himself says about the vulgarity of his competitors and his own purity therefrom. — How the comedian would rage at hearing his saucy wit so misconstrued! How would he plunge his commentators into βόρβορος along with Morsimus (*Ran.* 145 ff.), or willingly go there himself to escape their elucidations! If Aristophanes really indulged in public self-praise, in public vilification of his rivals, in open reproof of his audience because of their preference for obscenity, *except in the spirit of saucy fun*, then Mark Twain was serious when he once introduced to an audience his fellow lecturer George Cable as "a man who in his one person united all the virtues with all the vices possible to human nature;" or when again he introduced General Hawley as a personal friend for whom he had the warmest regard, "but as a neighbour whose vegetable garden adjoins mine, I watch him." Also we must not question Artemus Ward's veracity in reporting of a rival editor that he was "so ugly he had to get up at one o'clock every night to rest his face."

THE NEW LEARNING

99. Let us next consider Aristophanes' relation to this New Learning with its rationalism and individualism. But again we are barred from the poet's personal secret; for it is not his private mask, but that of the entire Old Comedy, which we find making a very wry face at this newcomer and its books, modern pedagogy, contorted music, fustian poetry, triumphant rhetoric, its logic proving black is white, and its morality preaching a life "according to Nature." Is it then Aristophanes or the professional poet in him, that ridicules the two most conspicuous Athenian teachers of the New Thought, Socrates and Euripides, the one nearly to the day of his death, the other beyond it?

100. The answer can be only one of probability, not of certainty. In Socrates' case it is not unlikely that Aristophanes felt a strong personal antipathy for a man so ugly, dirty, poor, disputatious, unpoetic, and generally plebeian as that philosopher was; and as for Euripides, Couat is convinced that he is assailed with personal hatred by Aristophanes, because "almost no trace remains of the attacks of other comic poets upon him," which attacks, had they existed, "would without doubt have been gathered by the commentators." Add to this the following consideration: if the political Aristophanes was brave enough (as we saw he was, § 77) to attack Cleon at the height of his popularity and ridicule the follies of Democracy to its face, is it not probable that had he felt personal sympathy with the new intellectual movement, he would have defended it? Yet here too, as in politics and religion, though impartially raining satire on all absurd people of whatever affinity, it is clear that he lets its heaviest floods fall upon the Intellectuals. We may assume then, though not with certainty, that in his heart Aristophanes was opposed to them — or rather to their busybodiness (*πολυπραγμοσύνη*) among the masses.

101. If now he had to find for his comic stage embodiments of this intellectual busybodiness in its most ridiculous as well as dangerous aspects, what two men in the public eye could he have

pitched on more to his purpose than Socrates and Euripides — the one already on the tragic stage, the other forever before the people in the market-place and gymnasia, and both busily (but absurdly, Aristophanes thinks) trying to teach people unprepared for it "to think, consider, and comprehend" (*Ran.* 957)? Was not this thinking-business indeed the very bacillus of their present malady, this Innovation-itch, which was ruining their art, education, manners, morals, and religion?

102. "By their fruits shall ye know them." Aristophanes looked at the plays of Euripides and the pupils of Socrates. Could anything, in the first place, be more comic and also more dangerous to art and society alike than such tragedies? Those kings and heroes of ancient myth limping about on Euripidean stage in rags, debating with slaves and children "modern problems" in modern phrase and legal form — those lovesick mad-women warbling out in latest imported operatic solos their doubt or denial of the gods, their erotic excuses for adultery, incest, and murder — the piece winding up with a *deus ex machina* to cut the knot of an over-ingenious plot, some Gog and Magog effect worked from a flying-machine or the roof of the stage-house! Where was either the form or essence of ennobling tragedy in that kind of spectacle? Where the teaching that the people had the right to expect from their poets?

103. No, Euripides might be patriotic, tragic, sympathetic and "human," might groan for the woes of the world and be feeling after a truer god; but when he failed to keep his figures heroic in dress, speech, and character, when he forgot proportion and dramatic propriety in his love for debate and self-expression and novelty, when he fell into mannerisms, and let the chorus fall out of the action, and resorted to the machine-god, Aristophanes deemed him an inferior artist; when he allowed his mind to run to and dwell on moral disease rather than health, Aristophanes pronounced him immoral; when he brought into contempt the gods of the land, while in the very ritual of worshipping them, Aristophanes thought him impious.

104. It will not do to retort upon the comedian that his own comedies were immoral and impious. As already seen (§ 92), convention separated sharply the serious part of the religious service, *i.e.* tragedy dealing with the heroic mythical past, from its parody in the comic part presenting an uproarious present. The δρᾶμα was not wholly secular yet; what was mere fun on one side of the line was flat impiety on the other. The convention might be foolish, but it was there. Life is a masked ball of conventions; it is a question whether he who insists on tearing off the masks is a wise man or a fool.

105. Nor will it do to pour out scorn on such hypocrisy, or justify open discussion of all subjects at all times (as Euripides discussed them) by appealing to the frankness of Nature. Nature is herself an arch-hypocrite; her most vital functions are performed in darkness and mystery.

106. It is therefore no idle question to ask if Aristophanes was not right in his criticism of Euripides — if he did not show the larger knowledge of society's realities and limitations — if, at that critical period when the plague of innovation was raging as fatally as that other physical pestilence, and when the spiritual war was a life-and-death matter more truly than the war with Sparta, if, I say, it was not Aristophanes rather than Euripides who proved himself true friend of society and ordered progress.

107. And when the caricaturist turned to look upon Socrates and his group, what did he find? Why, that he himself was put out of business by the reality. A perfect caricature was already at hand of those grand foreign professors with their doctors' robes, their diction brilliant as their gowns, their high pretension and higher tuition, embodied namely in this rotund, noisy, barefoot, home-bred "chatterer," who beat the sophists at their own glib game, but in a highly comic and topsy-turvy way. If they delivered set long speeches, he would rout them by short, quick questions. If they were professors of the universe, he was professor of — nothing. If they charged high fees, he charged not an obol. If they had a retinue of select admirers, he was followed by a set

of nondescript adorers. The whole display was upside down. Aristophanes in his maddest moments could not improve on so daft a burlesque. So for the core of the *Clouds* he merely transported the reality from the market-place to the theatre, retinue and all.

108. For the retinue also was picturesque. Already, in 423 B.C., it included the μανικὸς Chaerephon, "cadaverous bat"; and Alcibiades, one of the young nobleman followers, had got a name far from enviable by his lawless and dissolute life, and his forensic lispings as advocate (συνήγορος). It was probably about this time that he set upon and severely beat Athens' richest citizen, the elderly Hipponicus, for no reason save "for fun" (ἐπὶ γέλωτι). If a disciple of the real Socrates was guilty of such outrage as this, Aristophanes did not much exaggerate when he made the pupil of his stage-Socrates beat his own father. And if such conduct was to be the outcome of the New Education, the poet protested.

109. Without doubt Socrates and Euripides meant well in trying to "bring down philosophy from heaven" and tragic heroes from their stilts. But Aristophanes believed, earth not being heaven, that heavenly philosophy would not apply to an earthly society of underwitted Chaerephons and overwitted Alcibiadeses — at least, not at once, not "till kings became philosophers or philosophers kings," as Plato thought later. Here again, then, do we find that this comedian, who could sink to buffoonery at one moment and rise to highest poetic flights the next, had a saner grip on the eternal facts of human nature than the "human" Euripides or the divinely-possessed Socrates.

110. But, it is said, Aristophanes is so grossly unfair to Socrates in presenting him as a taker of fees and a professor of physics, grammar, and artful rhetoric; for he was no sophist. — On this, however, we should bear in mind, first, that caricature necessarily distorts (like the comic concave mirror), that licence to caricature was at the very basis of Old Comedy, that everybody expected it, that Socrates was treated no more "unfairly" than Cleon, Eurip-

ides, and the rest; and secondly, it is by no means certain that Socrates felt the same disdain of science in his younger years or in middle life that he did when known to Plato and Xenophon in his old age. Indeed there is evidence from these two writers that the reverse is the truth — that he had at least studied geometry and astronomy. Hence the "caricature" of him in 423 B.C., when he was but forty-three years of age, may not be so far from the original as is commonly supposed. And certainly if we look not to the content of sophistic teaching but to its results, *i.e.* the unsettlement of traditional belief, then Socrates was indeed the chief of sophists, and Aristophanes did not go far wrong in selecting him as such.

FREEDOM OF THE COMIC SPIRIT

111. One other question before we sum up — that of our poet's independence of thought and genius. Was his wit free, or subservient, or merely brainless? This has been touched on above (§§ 77, 88, 100), but only by the way. If a general glance be now taken over the cross-currents of his satire, at the impartial slashes delivered to friend and foe alike when they displeased him, we shall see that he was a spirit as free, unbribable, and direct as the west wind. In politics, for example (to add to the instances given in § 74), whether Pisander was democrat or oligarch, he was in Aristophanes' eyes a coward and an embezzler. And no matter if Euripides was one with him in his scorn of demagogues and devotion to democratic Athens, his hatred of war and longing for peace, his esteem for the small farmer and the middle class, his contempt for rhetoricians and soothsayers, yet being an Innovator he is to be ridiculed forever. And what if Cleon denounced the dilatory Nicias as Aristophanes himself did, and thundered against the new rhetoric and the new philosophy, and even himself brought the accusation against Anaxagoras which led to his exile, yet this was not to save him from a "mincemeat" doom on the comic stage. And should we not expect the poet to be a

close friend of Euathlus, who accused and secured the exile of that other dangerous man, Protagoras? and of Diopeithes, who proposed the law which made it possible to prosecute summarily atheists and teachers of astronomy (*μετάρσια*)? Yet with what brief contempt does he refer to Euathlus, and how despicable in his eyes is the creature Diopeithes!

112. In fact, while praise is rarely on his lips (which is proper, of course, since encomium is not comic), yet his satire "sprinkles with roses" quite the whole universe. The careful Couat finds but three things that escape: the Eleusinian mysteries, the cult of the dead, and three gods. If therefore in the *Knights* he flays the corrupt demagogue, he does not forget the imbecility of Demus. In the *Clouds* the rustic incapable of education, honest farmer though he is, is no less absurd as a dupe than the mountebank philosopher who tricks him, while the gods of both move us to equal hilarity. In the *Wasps* Philocleon is genially ridiculed no more as the humble tool and dupe of the demagogues than after he has been reformed into an enlightened aristocrat. In *Plutus* the poet drives out Poverty and all are to be happy ever after; but the reign of Plutus in the end is as hilariously unhappy as Satan himself could wish. As for the "good old times," to which he is commonly said to be blindly devoted, does he not frankly enough let us see that after all Aeschylus may have been a bit bombastical, and Phrynichus the dancer a trifle of a high kicker, and the sailors of Marathonian days a vulgar lot, and men of the old-fashioned stripe, such as Strepsiades, Philocleon, Trygaeus, Euelpides, hopelessly *bourgeois*, and that perhaps the only man in the world without reproach and deserving a prize was — well, some bald-head, like himself! That is to say, despite his pose as a reactionary and his constant call to look, now on this good old picture and now on that modern bad one, was he not in his heart as free from delusion on this matter as on all others? If it is a question of free spirit and keen vision, is there any eagle in the Greek literary heaven quite so free and keen as Aristophanes?

CONCLUSIONS

113. And now at last, having surveyed the poet's times with their swift drift of change, and the poet himself opposed to that drift, whether in government, religion, art, or education, what shall be our summing up concerning him? — A great poet he certainly was, as admitted by all who are capable of judging; but was he, besides, a statesman or cartoonist — or a mixture of both? Was he a philosopher or frivolous — or between? Was he religious or a scoffer — or both at once? Could he have told us himself?

114. What should we say of him, were he to appear in our own day and write comedies bearing, for example, (1) in *politics*, on the empire of our democracy over the Philippines against the will of the governed, on the activity of our legislators in passing *ψηφίσματα*, on our Cleon leaders who build navies and "do things," on our intelligent jurymen and swarming lawyers *κρουστικοὶ καὶ θουρυβητικοί* (*Eq.* 1379), our tax-dodgers, and our patriotic and long-lived pensioners; (2) in *industry*, on the billionaires *vs.* the wage-earners, the trusts *vs.* the public; (3) in *religion*, on the bankruptcy of theology, on Christian Science, Ingersoll-skeptics, Ethical Societies, divided Protestantism, imported *Yogis*, Occultism, and the like; (4) in *poetry*, on Swinburne, Whitman, Browning; and in *drama*, on Shaw and Ibsen with their "modern problems" as old as creation; (5) in *music*, on sentimental organs, on pianolas, on De Bussey and Richard Strauss expressing the inexpressible; (6) in *manners*, on our coatless academic world with its slang and its cigarettes; (7) in *education* on our "all-round (*πανόπται*)" teachers of pedagogy, our Educators (*σοφισταί*), simplified and phonetic spelling, popularization of Science, Nature Study, Domestic Economy, Sanitation, Eugenics, Ph.D.-theses "on the salivary glands of the cockroach," Seminar-*φροντιστήρια*, *et cet. ad nauseam!*

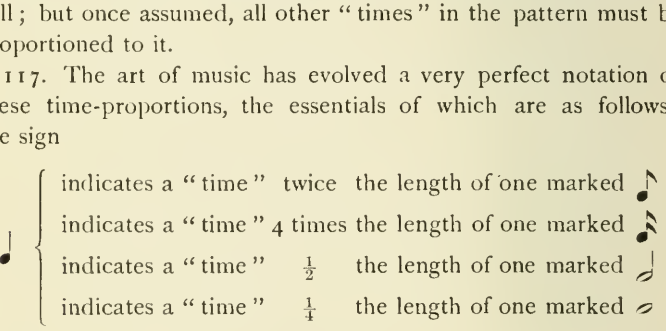
115. Should he express himself on these matters as he did on the excesses and eccentricities, the hypocrisies and follies, the supernal ambitions and infernal wickednesses of his own times, it

is to be hoped that we might agree with the Athenians in holding him to be, not only the gay good poet in disheartening days, but also a genius of the keenest good sense, a man as "enlightened" as any of his age, yet whose vision was never befogged by sophistry or dazzled by unattainable Utopias, whose art of living was grounded on the two great utterances of Greek wisdom — *γνῶθι σαυτόν* and *μηδὲν ἄγαν* —whose highest utility and efficacy could never have been balked save in a decadent age fallen under the displeasure of the gods, and never be questioned save in one too wise in its own conceit, too serious in its nonsense.

REMARKS ON RHYTHM

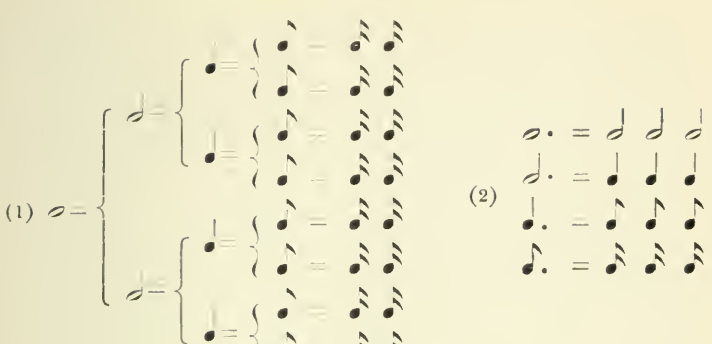
116. Rhythm (*ῥυθμός, ῥέω*) is defined by Aristoxenus (a pupil of Aristotle of the 4th century B.C.) as a "definite arrangement of times," *χρόνων τάξις ἀφωρισμένη*. These "times" must stand in definite proportion to each other, as 1 : 2, 1 : 3, 1 : 4, 3 : 4, etc., if the "arrangement" or pattern or *τάξις* is to be "definite." These time-patterns are independent of absolute time, *i.e.* the unit assumed may be a $\frac{1}{2}$ second, $\frac{1}{4}$ second, 2 seconds, or what you will; but once assumed, all other "times" in the pattern must be proportioned to it.

117. The art of music has evolved a very perfect notation of these time-proportions, the essentials of which are as follows: the sign


indicates a "time" twice the length of one marked
indicates a "time" 4 times the length of one marked
indicates a "time" $\frac{1}{2}$ the length of one marked
indicates a "time" $\frac{1}{4}$ the length of one marked

The above signs , , , and are named respectively whole note, half note, quarter note, eighth note, and sixteenth note.

Any of these signs followed by a dot, as or , indicates a "time" $\frac{1}{2}$ longer than that indicated by the same sign undotted. The two schemes of equivalents will then be as follows:



118. By the substitution of equivalents a pattern may be much varied, yet is none the less definite, none the less a rhythm. For example, the pattern may be varied by substitution of or or etc., the pattern by substitution of or or or , etc.

119. These temporal patterns or *τάξεις* are as clear-cut and distinguishable as are spatial patterns seen, *e.g.*, in wall-paper, landscape gardening, architecture, or geometry. Nor are they confined to music. They should be heard in poetry, as the primary element distinguishing it from prose; and they may be seen by the eye in marches, dances, anvil-beating, or indeed any form of rhythmical motion.

120. The means or material at the disposal of the rhythm-maker varies — legs and arms in bodily movement, syllables in poetry, tones in music. But legs, arms, and syllables are not so tractable as the tones of music. They have their own natural length, and must be somewhat forced to be fitted into the rhythmical scheme. Hence, just as in marching, short legs must step longer and long legs shorter than they naturally do, so in poetry short syllables must often be lengthened and longs shortened, if rhythm is an "arrangement of *times*" and not of syllables — a distinction often forgotten.

121. Nor is it only those syllables called in the grammars "common" that may be used as either long or short; *all* syllables in fact are somewhat flexible, as if made of India-rubber, and — what is of greatest importance — flexible in both directions, *i.e.* longs may be not only compressed but *extended*, and shorts not only extended but *compressed*.

122. First, longs were made longer from at least as early as the 7th century B.C. in what is called dactylic "pentameter"; *e.g.* in ἢ ξίφεος κώπην ἢ δόρυ μακρὸν ἑλών, the long syllable -πην must be twice the "time" of the other longs (𝅗𝅥. instead of 𝅗𝅥), unless rhythm is to be, not a "definite arrangement of times," but an indefinite de-rangement. Rhythmized as ♩ ♪♪ | ♩ ♩ | 𝅗𝅥. | ♩ ♪♪ | ♩ ♪♪ | 𝅗𝅥. ||, the verse is seen to be hexameter; it is "pentameter" only for those who have no sense of rhythm and can only count syllables.

Like protraction is heard in English when the child sing-songs

"The king was in the p-a-a-r-lor"

♪ | ♩ ♪ | ♩ ♪ | ♩. | ♩

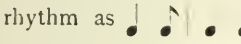
or in the poem of Robert Browning

"Kentish Sir Byng stood for his king."

♪ ♪ ♪ | ♩. | ♪ ♪ ♪ | ♩.

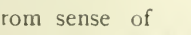
123. Secondly, shorts were compressed even from the time of Homer. A single short vowel could be shortened out of existence, leaving no trace on the page save the sign of elision or of aphaeresis, or perhaps a changed spelling, as in κὰδ δέ (= κατὰ δέ), ἀμμίξας (= ἀναμίξας), πότνα (= πότνια); or it could be reduced to the time of a mere grace-note (𝅘𝅥𝅯), the time of which is too brief to be calculable. For example, in *Il.* 1. 18 ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια, etc., the rhythm is ♩ ♩ | ♩ 𝅘𝅥𝅯 ♩ | ♩ ♪♪ | ♩ ♪♪ | etc. where the short syllable θε- is almost timeless in its brevity.

The same is true in cases of synezesis, as in *πόλεως*, *χρυσέου*, *Πηλέα*, *Αἰγυπτίως*.

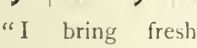
124. This being so, it was probably long before Sappho's time that musicians and nimble feet and poets began to enliven such a rhythm as by a saucy extra twinkle in the third group thus:  . In her verse *ἄστερες μὲν ἀμφὶ κάλαν σελάνναν*, Sappho sets words to this rhythm and expects singer or reciter to hasten the utterance of *-φι κα-*, two short syllables, to the time of one, that is, to the time of *-τε-* (in *ἄστερες*), *μέν*, and *σε-* in the other measures.

English poetry is full of the same time-reduction of short syllables; *e.g.*:

"From sense of injury's self and truth sustained."*



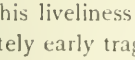
"I bring fresh showers for the thirsting flowers



From the seas and the streams."

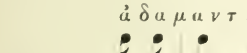
125. This liveliness was rarely tolerated in the iambic trimeter of the stately early tragedy. There is but one instance of it in the first fifty verses of Aeschylus' *Prometheus*:

ἀ δ α μ α ν τ ί ν ω ν δεσμῶν ἐν ἀρρήκτοις πέδαις.



But comedy brims over with it; in the first fifty verses of *Nubes* there are 29 instances, *e.g.* v. 50:

ὄ ζ ω ν τρυγὸς τρασιᾶς ἐ ρ ί ω ν π ε ρ ι ο υ σ ί α ς.



See also vv. 2, 3 (2), 6, 11, 12, 13 (2), 14, etc.

* In this and various following examples the verse begins with the fraction of a measure, and the first syllable must be short, as indicated by the eighth (or sixteenth) note.

Even the trochaic measure, voluble as it is by nature, sometimes admitted this extra fling, though rarely, as in *Ach.* 318:

ὑπὲρ ἐπιξήνου ’θελήσω τὴν κεφαλὴν ἔχων λέγειν.

(See W. Christ *Metrik* 278, Gleditsch *Metrik* 133 f.)

126. The last quotation exhibits still another freedom allowed to brisk song and dance and later to the dialogue-verse of the drama, which would have comported ill with the stately dactyls and spondees of the epic. These latter always began with a long syllable (♩ 𝅘𝅥𝅮𝅘𝅥𝅮 and ♩ ♩); but trochees and iambs (♩ 𝅘𝅥𝅮 and 𝅘𝅥𝅮♩) were free to substitute for their long syllable the equivalent two shorts (𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 for ♩ 𝅘𝅥𝅮, and 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 for 𝅘𝅥𝅮♩). The licence was exercised naturally far more in comedy than in tragedy. Only two instances of it occur in the first fifty lines of Aeschylus' *Prometheus*, while in the first fifty of *Nubes*, 15 such "resolutions" are found, *e.g.* v. 14:

διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων

v. 26:

τοῦτ’ ἔστι τουτὶ τὸ κακὸν ὅ μ’ ἀπολώλεκεν. †

* The sign 𝄐 over or under a note indicates a slight "hold" or protraction of the time of the note. For delivery of the long syllables -ξην- and -σω here assigned to such protracted short notes, see § 128 *infra*.

† Sometimes the anapaest was permitted to scamper "on all fours" (𝅘𝅥𝅮𝅘𝅥𝅮♩ 𝅘𝅥𝅮𝅘𝅥𝅮♩ for 𝅘𝅥𝅮𝅘𝅥𝅮♩ ♩) as in *Nub.* 916. Even dactyls (perhaps a dozen times) have been suspected of like levity. See W. Christ 242, 145; Gleditsch 127. — For explanation of here, see § 128 *infra*.

And so in English:

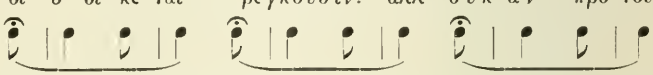
"The crown
Rolled into light, and turning on its rims
Fled like a glittering rivulet to the tarn."

127. The Greek verses last given bring us to the next important consideration. In the art of music we are first drilled to keep strict time; from bar to bar the intervals of time must be always equal. This first stage of strict time-keeping corresponds to the scansion-stage in the art of reading poetry. But later we learn that music, except it be for an *ensemble* dance or march, is not to be held inflexible, but elastic. These measures or time-patterns (*χρόνων τάξεις*) must yield a little to some sudden discord or modulation or emotion; they must sway now longer now shorter, just as the tones do of which they are composed. The whole tonal mass becomes like the sea, each one of whose surging waves bears upon it smaller waves and ripples. To this higher stage of musical art, with its rhythms springing from within and not held rigidly by clock-tick from without, corresponds the truly artistic composition and reading of verse, when composer and reader alike, while ever feeling the strict time-pattern beneath the verse, hold both pattern and syllables pliant, and adjust the necessary compromises between them.

128. In Homer's dactylic hexameter we saw that the *τάξις* or pattern was rigidly held, only the syllables showing flexibility. But in trochaic and iambic measures the time-pattern itself is tensile; alternate trochees could take the form , alternate iambs the form . The symbol indicates that the "time" is a little retarded or protracted. At these -points the usual short syllable could be replaced by a so-called long. Yet the long was not dwelt on to its full length — which would have stopped the flow — nor hastened to the time of a short; but being only a little shortened, and the time-pattern only a

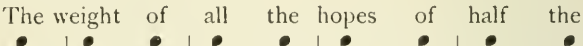
little extended, a compromise was effected which, so far from offending, was rather pleasing. The licence was so commonly used that the double iamb and double trochee with one retarded short (and) came to be felt as the normal *μέτρον*, which, twice, thrice, and four times repeated, made verses called di-meters, tri-meters, and tetra-meters. See for an example v. 5 of *Nubes:*

οἱ δ' οἱ-κέ-ται ῥέγκουσιν. ἀλλ' οὐκ ἂν πρὸ τοῦ.



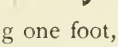
So in English verse the time-pattern may be varied from the perfect regularity of, *e.g.*:

"The weight of all the hopes of half the world"

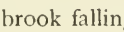


by slowing one foot, as in

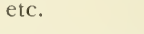
"The long brook falling thro' the cloven ravine"

 , etc.

"Above the broad sweep of the breathless bay"

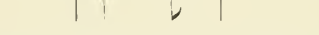


"And in the stream the long-leav'd flowers weep"



or by slowing two feet, as in the second of the verses:

"And neigh and bark and grunt and roar and burn
Like horse, hound, hog, bear, fire at every turn"



or by slowing three, as in

"Rocks, caves, lakes, fens, bogs, dens, and shades of death."

Here the rhythm is so (purposely) dragged and distorted as hardly to be recognized by the ear.

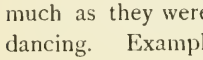
129. If the student intends seriously to practise the art of reading or declaiming the Greek drama rhythmically, he will perhaps do well to begin with iambic trimeters of normal type, containing twelve syllables and at times varying the 1st, 3d, or 5th short by substitution of a pseudo-long ( ), as in *Nub.* vv. 5, 8, 9, 15, 17, 18, 31, 36, etc.

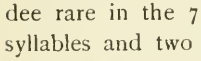
Let him then pass on to those verses in which two shorts are compressed into the time of one ( ), as in vv. 2, 3 (2), 11, 13 (2), 16, 20 (2), 21 (2), 22, 24 (2), 25, 27, 34, 40, 44, 45, 50 (3). Next to be taken are those where a long is resolved into two shorts ( ), as seen in vv. 32, 35 (2), 39, 46 (2); after which, those where the resolved two shorts are followed by a pseudo-long ( ), as in vv. 4, 7, 10, 28, 33, 41. Finally let him venture on those presenting two or more of these variations at once, as vv. 6, 12, 14, 19, 23, 26, 29, 38, 49. — For the need of this strict rhythmical drill in order to approximate the ancient delivery, see by all means Haigh's *Attic Theatre*[2] 308 f.

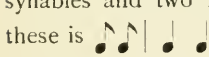
130. The manner of delivering the lines of a Greek drama varied with the rhythms and metres used, and these again with the emotion (real or comically simulated) of the character represented as delivering them.

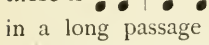
131. **Declaimed Verse.** — Unemotional dialogue was written in iambic trimeter, and almost certainly declaimed as in modern drama without musical accompaniment. In comedy this unemotional dialogue did not lift its diction above the level of daily speech, except when parodying the grandiloquence of tragedy or lyric poetry. In regard also to elision, crasis, hiatus, "quantity," etc., ordinary speech seems to have been closely followed in the free and fluent iambics of the comic poets. On these iambics sufficient has been already said.

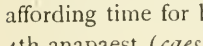
132. **Chanted Verse.** — *α'*. A higher degree of excitement, with a corresponding departure from the common diction of iambic trimeter, was expressed in the longer iambic, trochaic, and anapaestic tetrameters and hypermeters (or "systems") — which latter are, in fact, not verses, but long passages of continuous rhythm written for convenience in lines of a dimeter each. All these verses were probably delivered in chanting or recitative style, to the accompaniment of the flute and in strict time, inasmuch as they were often further accompanied with marching or dancing. Examples of these metres and their variations here follow:

132 *β'*. *Anapaestic Tetrameter* is usually measured by dipodies, *i.e.*  = one *μέτρον*. Spondee and dactyl (and) may be substituted, sometimes a *προκελευσματικός* ( ); but the dactyl is rare in the 4th foot, the spondee rare in the 7th. The verse ends with a series of two short syllables and two longs (∪ ∪ — —). Whether the rhythm of these is or is disputed; but in a long passage the former would seem to be preferable, as affording time for breath. A word usually ends at the end of the 4th anapaest (*caesura*). Some of the variants are:

v. 263 

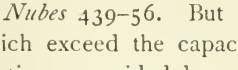
318  , etc.

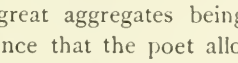
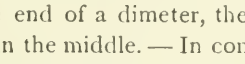
984  , etc.

Verses with two dactyl-substitutes, as in 318, are common (*e.g.* 328, 342, 357, 372), those with three occur (353). The only instance in *Nubes* of a dactyl in the 4th foot is in v. 326 (). The only instance in *Nubes* of

* The sign ⌐ is an eighth-note *rest*.

caesura neglected at the end of the 4th anapaest is in v. 987. The anapaestic tetrameters in this play are vv. 263–74, 291–97, 314–438, 476–77, 959–1008, 1510.

132 γ'. *Anapaestic Hypermeter* or "*System*" is a tetrameter that has run "overmeasure" (ὑπὲρ μέτρον) by repeating again and again the rhythm of the 1st dimeter before finishing (usually) with an incomplete ("catalectic," λήγω) dimeter (). The whole makes a huge verse sometimes of over 30 μέτρα, as in *Nubes* 439–56. But in long continuous rhythms of this sort, which exceed the capacity of most lungs, breathing space was sometimes provided by substituting a monometer for dimeter — a provision almost necessary if the chorus marched while it sang. These great aggregates being regarded as one verse, it was only by licence that the poet allowed himself hiatus or *sylluba anceps* at the end of a dimeter, there being in fact no more break there than in the middle. — In comedy anapaestic hypermeters most commonly come as a climax to anapaestic tetrameters. Delivered in one breath, the propriety of the name πνῖγος for such a monster verse can easily be tested by reading ἀπνευστί vv. 439–56 of *Nubes*. Anapaestic hypermeters in this play are from 439 to 456, 711 to 722, 889 to 948, 1009 to 1023.

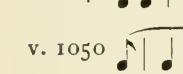
132 δ'. *Iambic Tetrameter*. As in trimeter, the μέτρον is a dipody with optional retardation of the first short ( for ). This (an apparent spondee — —) may be further varied to (an apparent dactyl — ∪ ∪); and any iamb save the 7th may be replaced by a tribrach ( ) or by , which, expressed by ∪ ∪ —, looks like an anapaest, but of course is not. The last μέτρον of the series consists of short-long-long with the rhythmic value of . Caesura, while commonly found after the 4th iamb, is rather free in its position. Of all rhythms this one is perhaps most clearly

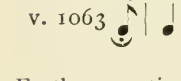
marked in character. It has a jog-trot swing so vulgar that tragic poets never used it. Its normal gait is seen in such verses as *Nubes*

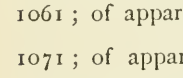
v. 1034

Some variants are

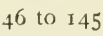
v. 1039

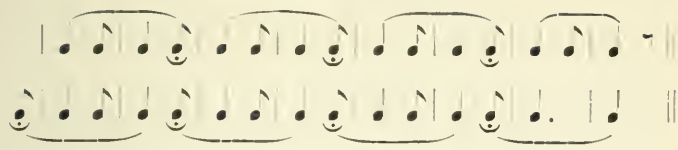
v. 1046  , etc.

v. 1050  , etc.

v. 1063  , etc.

Further practice of tribrachs may be had in vv. 1054, 1056, 1057, 1061; of apparent dactyls ( ) in 1055 (2), 1060, 1068, 1071; of apparent anapaests ( ) in 1050, 1062, 1066. Caesura at end of 4th foot is neglected in vv. 1044, 1051, 1056, 1057, 1060, and often. — Iambic tetrameters in this play are vv. 1034–84, 1113–14 (syncopated), 1351–85, 1397–1444.

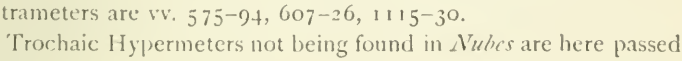
132 ε′. *Iambic Hypermeter* is much like anapaestic hypermeter — a long verse formed by repeating many times the rhythm of the first half of an iambic tetrameter, then closing with the second half and its cadence  . In comedy it usually stands as a coda to a series of tetrameters, giving the scene a *bravura* finish. In this play such hypermeters run from 1089 to 1104, 1386 to 1390, 1446 to 1451.

132 ς′. *Trochaic Tetrameter.* Its μέτρον is a dipody, with optional retardation of the last short ( ) as preparatory to the following dipody. The practical identity of this scheme with that of the iambic tetrameter is seen on comparison:

Yet the difference in the ἦθος or character is considerable.

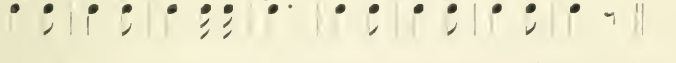
The long syllable of any foot may be resolved into two shorts, as in vv. 589, 619, 625, 626; but this is rare in the 6th foot and extremely rare in the 7th, as in 575, 581. If, after two such short syllables, there follows a long-for-short at the end of a dipody, the sequence ⏑ ⏑ – appears to be an anapaest ( ), but its rhythmical value is only . An apparent dactyl (– ⏑ ⏑) for trochee ( ) is allowed for intractable proper names and sometimes for other words, as *e.g.* in *Ach.* 318, *Eq.* 319, *Vesp.* 496. Caesura at the middle of the verse is much neglected in comedy, as in vv. 580, 591, 607, 608, 609, 620. — In this play trochaic tetrameters are vv. 575–94, 607–26, 1115–30.

Trochaic Hypermeters not being found in *Nubes* are here passed over.

132 ζ. *Eupolidean.* Named from the comic poet Eupolis, this rhythm consists of four dipodies as follows:



But it is a *μέτρον πολυ-σχημάτιστον, i.e.* of many schemes. Not to mention all, the 1st long syllable in either half may be resolved, as in v. 539 (*ἐρυθρόν*); either or both short syllables in the 1st and 3d dipodies may be retarded, *i.e.* may be replaced by longs:



Further, the first foot in either half may become instead of , as in the 1st foot of v. 529, and 5th of 518, 527, 535. This

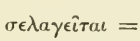
short may have been delivered as a grace-note . See Rossbach 654 f., 661 bottom, Christ 473.

Few Eupolideans are extant. In *Nub.* they are 518–62.

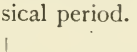
133. **Song.** — As emotion rises still higher, the rhythmic impulse strengthens, and, while taking up into itself greater complexity of elements, holds them the more imperiously to strict time. The voice then rises from the monotone of chant to the many tones of true song. The Spirit of the Crystal is at work through poet and artist. Verses no longer follow each other all cast in the same mould. A larger unity has become the purpose of the Crystalline Spirit — one embracing many verses, a distich, tristich, stanza, or strophe; the individual verse is but one humble element therein.

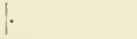
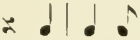
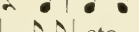
The rhythms of the songs in *Nubes* here follow, §§ 134–43.

134. Verses 275–90 (ᾠδή or στροφή) = 298–313 (ἀντ·ᾠδή or ἀντι-στροφή) are in the grave dactylic rhythm of ancient song. The only verses needing comment are:

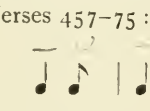
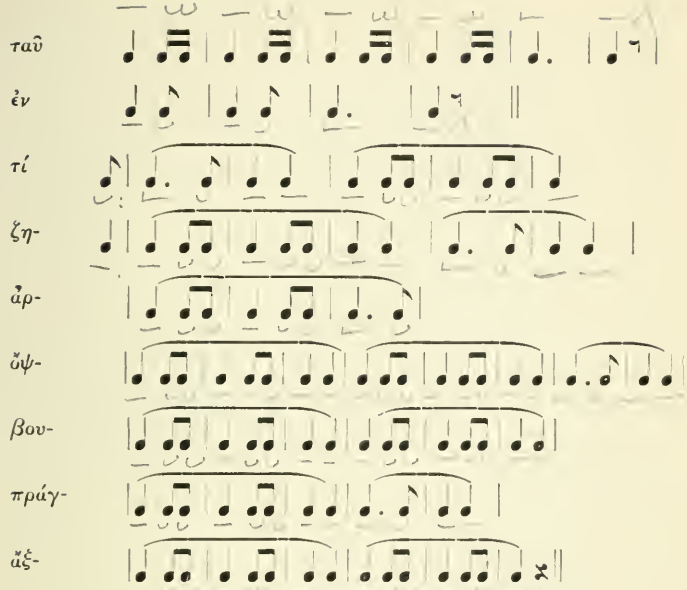
v. 275.  a 3-measure phrase twice repeated in the next verse (without rests), to form the first musical period.

v. 285. σελαγεῖται = (prob.)

v. 286. forms the cadence of the 2d musical period. Or the rhythm may be  .

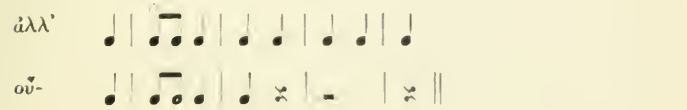
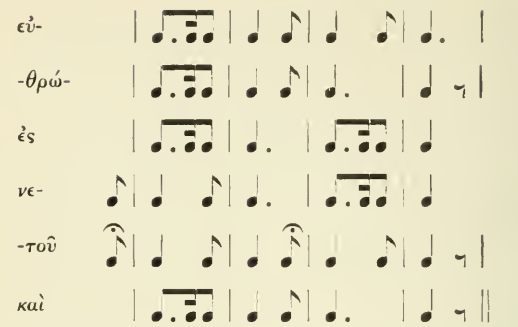
v. 290.  ; or the beginning may be  etc., and the ending  . See Christ *Metrik* 229, Schmidt *Kunstformen* 2. CCXXI, Rossbach 113.

135. Verses 457–75:



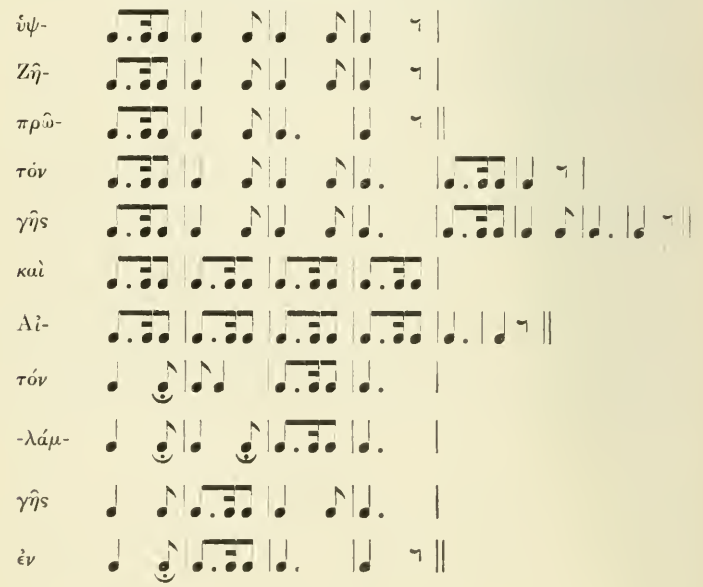
The first musical period in 3-8 time consists of 4 verses, and these in turn of 4, 6, 6 and 4 measures respectively, thus forming a symmetric whole. The second period in 2-4 time is made up of two phrases repeated in varying order (the so-called dactylo-epitrite rhythm), one phrase of two measures' length (♩. ♪ ♩ ♩), the other of three (♩ ♫ | ♩ ♫ | ♩ ♩). On the symmetric arrangement of these phrases the student may profitably spend some time, even if arriving at no certain result. The line-arrangement of the text is quite arbitrary. See Rossbach 489 and 479, Schmidt 2. CCXXIII, Christ 589.

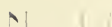
136. Verses 510–517 :



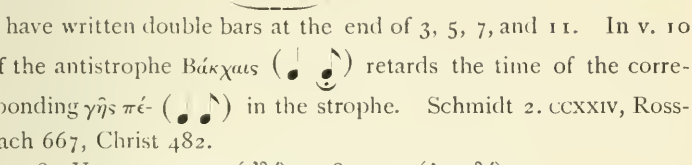
The first musical period, in anapaests, is properly the close of the previous scene, as it chants a march-measure for the retiring actors. In v. 3 begins the song. See Schmidt 2. CCXXIII, Rossbach 666, Christ 482.

137. Verses 563–74 (ᾠδή) = 595–606 (ἀντῳδή):



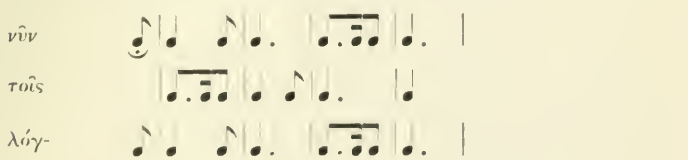
Believing the rhythm  to be the cadence of the period, I have written double bars at the end of 3, 5, 7, and 11. In v. 10 of the antistrophe Βάκχαις () retards the time of the corresponding γῆς πέ- ( ) in the strophe. Schmidt 2. CCXXIV, Rossbach 667, Christ 482.

138. Verses 700–05 (ᾠδή) = 804–13 (ἀντῳδή):



Taking v. 2 as a mocking echo, perhaps *pianissimo*, of the last five tones of v. 1, I close the first period with it, as likewise the second period with its reëcho in v. 4. For φρενός in 5 of the strophe, the antistrophe has one long syllable ἐκπ-. The strophe being incomplete, the syllables γνοὺς and ταχ- in the above scheme are taken from the antistrophe. Schmidt 2. CCXXV.

139. Verses 949–58 (ᾠδή) = 1024–33 (ἀντῳδή):



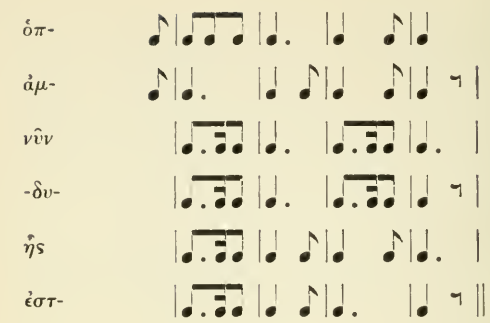
ὁπ-

ἀμ-

νῦν

-δυ-

ἥς

ἐστ-

In vv. 5 and 6 of the antistrophe is text-corruption, hence no corresponsion. The first syllable in v. 3 of the antistrophe (ὡς) retards the time set by λόγ- in the strophe. Schmidt 2. CCXXVII, Rossbach 666.

Verses 1113–14:

χω-

ταῦ-

140. Verses 1154–70:

βο-

βο-

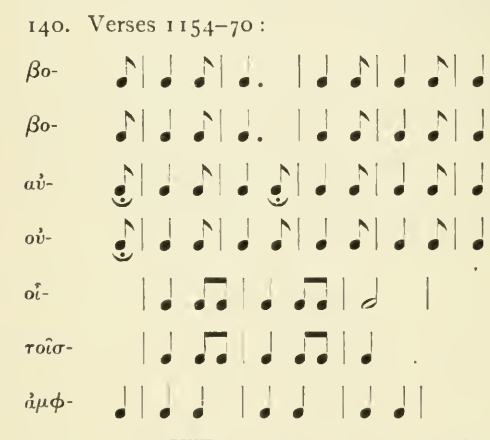
αὐ-

οὐ-

οἰ-

τοῖσ-

ἀμφ-

πρό-

λυσ-

ὅν

ὦ

ἄ-

ὅδ'

ὦ

ἄπ-

ἰ-

Note the changes in time: in the first four vv. 3-8 time; in the next three 2-4; v. 8, 3-8; in vv. 9–10 the dochmiac rhythm consisting of alternate 5-8 and 3-8 measures; in vv. 11–14, anapaestic 2-4 time; finally a 3-8 verse and a dochmiac (16). Schmidt 2. CCXXIX, Rossbach 305, who gives v. 7 as ♩ | 𝅗𝅥 | 𝅗𝅥 | 𝅗𝅥 | 𝅗𝅥 | 𝅗𝅥 | 𝅗𝅥 | 𝅗𝅥 ; see also Rossbach 803.

141. Verses 1206–13:

μά-

αὐ-

χοΐ-

φή-

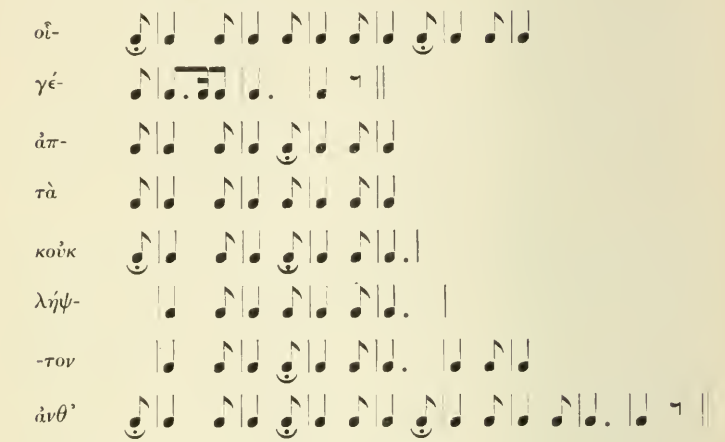
χοΐ

ζη-

ἀλλ'

Schmidt 2. CCXXX, Rossbach 305 (but at 741 he inclines to iambic-paeonic rhythm, as does Christ 407).

142. Verses 1303–10 = 1311–20:



The antistrophe retards the first tone of vv. 3 and 4, and does not retard the first of 8. Schmidt 2. CCXXXI.

143. Verses 1345–50 = 1391–96: three iambic trimeters sung, alternating with three verses in the rhythm . The first tone may be retarded. Schmidt 2. CCXXXIII, Christ 216, Gleditsch 178 (*ῥυθμὸς προσοδιακός*).

ARGUMENT OF THE CLOUDS

The play opens with a night scene, nearing dawn. Strepsiades lies tossing restlessly; near him his son Pheidippides and the slaves, snoring (1–11). Strepsiades is harassed with debts incurred by this horse-racing and aristocratic son (12–18). He begins to count over these debts (18–40). He bewails the day that ever he, the plain but well-to-do farmer, married the fine city lady of noble family, proud and extravagant (41–74). But now at last he has found a plan to free himself from his creditors (75–77). He wakens his gambling son and begs him to go to Socrates' school (78–110), where there are two Arguments, a Stronger and a Weaker, the latter always winning, right or wrong. This is the one for Strepsiades' purpose; with it he will repudiate his debts (111–118). The son refuses to go (119–25). But Strepsiades is not cast down; he will go himself (126–32). From the Disciple who admits him he hears wonderful proofs of Socrates' wisdom and is the more anxious to meet him (133–220).

Socrates is next descried aloft, a transcendentalist, "treading the air" (221–36). He descends, hears the old man's request, then matriculates him by a mysterious initiation (237–62) and summons the Clouds, "our divinities" (263–313). After these have come, the neophyte receives instruction concerning them; also how the new god Revolution (Δῖνος) has supplanted Zeus (314–424). Strepsiades renounces the old and devotes himself, body and soul, to the new (425–56). The Clouds promise him grand Success (457–75), and a preliminary examination is held of the old man's capacity. This proves to be quite *nil*, but requirements are waived and he is taken within to begin his studies (478–509).

The Parabasis follows — a digression with interspersed hymns, wherein (1) the poet reproaches the Athenians saucily for having failed to award first prize to his first *Clouds* (510–62), then (2) the Clouds give some political advice (575–94), and deliver a message from the moon (607–26).

Re-enters now Socrates, exacerbated at his unpromising pupil; but he calls him forth to one more trial — with negative results (627–93). He then throws him on his own resources — he must be original and think for himself. Strepsiades does his best, but with truly horrifying issue (694–780). He is expelled (789). In extremity he again begs his son to get this higher education (814–64). With much reluctance and some impudence toward the Professor, young Pheidippides agrees to enter college (865–88).

Before Pheidippides now speak the two Arguments, the Just and the Unjust, the one offering him the old education, simple, honest, healthy, and virtuous, the other setting forth the alluring modern education, gay, frivolous, clever, unscrupulous, irreligious, and lecherous (889–1104). Pheidippides chooses the college novelties (1105–14). — During his brief career there, the Clouds, in a second digression, promise timely rain for the crops of the judges, if they award the prize to them, but floods, hail, and all-night storm, if they do not (1115–30).

Strepsiades next comes to fetch his son. At first glance Pheidippides is seen to be "disputatious and repudiatious" (1165–77), and he at once gives proof of it, wielding the Weaker Argument in consummate fashion (1178–1200). The overjoyed father takes him in to a banquet (1201–12). Enter in turn two creditors — easy prey even for Strepsiades' own poor smattering at the Weaker Argument. Rid of them, he returns to the banquet (1214–1302).

A brief but ominous song from the Clouds, announcing imminent Doom (1303-20).

Doom comes. Strepsiades issues howling, with a broken head (1321). His son has beaten him, and now follows him out still further to ply the victorious Weaker Argument. In a set de-

bate, presided over by the Clouds, Pheidippides proves that he is right not only to beat his father, but his mother too (1325–1443)!! This is too much for the old man (1444–51). He bitterly reproaches the Clouds for misleading him, though admitting he has done wrong himself (1452–64). He appeals to his son to help him wreak vengeance on that accursed College; but his son, now a young Alumnus, is all for his College (1464–75). Strepsiades enlists the aid of Xanthias his slave. Together they mount the roof of the *φροντιστήριον* and fire it, occupants and all. *Exeunt* the Clouds (1476–1511).

ΑΡΙΣΤΟΦΑΝΟΥΣ
ΝΕΦΕΛΑΙ

ΥΠΟΘΕΣΕΙΣ[1]

α′

Αἱ πρῶται Νεφέλαι ἐν ἄστει[2] ἐδιδάχθησαν[3] ἐπὶ ἄρχοντος Ἰσάρχου,[4] ὅτε Κρατῖνος μὲν ἐνίκα[5] Πυτίνῃ, Ἀμειψίας δὲ Κόννῳ. διόπερ Ἀριστοφάνης ἀπορριφθεὶς παραλόγως ᾠήθη δεῖν ἀνιδιδάξαι τὰς Νεφέλας τὰς δευτέρας ἀπομέμφεσθαι[6] τὸ θέατρον. ἀποτυχὼν[7] δὲ πολὺ μᾶλλον

1. **ὑποθέσεις**: in the manuscripts of most Greek dramas are found brief prefatory notices of the date and circumstances of their first production, taken from a work now lost, the Διδασκαλίαι, by Aristotle (384–322 B.C.). To these are added arguments or summaries of the play (*ὑποθέσεις*), with other miscellaneous information, probably written in part by the famous grammarians of Alexandria, whose activities date between 300 and 146 B.C. Of the ten paragraphs prefixed to *Nubes* but two are here given.

2. **ἐν ἄστει**: *in town, i.e.* in Athens at the chief festival of Dionysus, called Διονύσια τὰ ἐν ἄστει (or τὰ ἀστικά, or τὰ μεγάλα), to distinguish it from the country celebration (Διονύσια τὰ κατ' ἀγρούς) and the Lenaea (τὰ ἐπὶ Ληναίῳ).

3. **ἐδιδάχθησαν**: *were taught, i.e.* to the actors and chorus.

4. **ἐπὶ ἄρχοντος Ἰσάρχου**: the archonship of Isarchus fell in the latter half of 424 B.C., and the first half of 423. As the festival came in the spring, the play was produced in 423 B.C.

5. **Κρατῖνος ἐνίκα**: Cratinus, now an old man, was one of the most famous of the earlier comedy writers; see n. on § 98, Introd. It was an honour to have one's play accepted by the archon as one of the three to be presented at the state's expense, and each of the three poets received a prize. But to obtain the third prize was to be beaten. As young Aristophanes had by this time been honoured for four successive years with first or second, it is now contrary to his reckoning (*παραλόγως*) that he finds himself cast aside (*ἀπορριφθείς*).

6. **ἀπομέμφεσθαι**: *to rebuke*, expresses purpose after *ἀνα-διδάξαι* (*to re-exhibit*).

7. **ἀποτυχὼν κτέ.**: if Arist. *failed far more the next time* (*ἐν τοῖς ἔπειτα*), it must be that his play was not even accepted. For that reason he did *not after all* (*οὐκέτι*) present his *revised version* (*διασκευήν*).

καὶ ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκευὴν εἰσήγαγεν. αἱ δὲ δεύτεραι[8] Νεφέλαι ἐπὶ Ἀμεινίου ἄρχοντος.

β′

Τοῦτο[9] ταὐτόν ἐστι τῷ προτέρῳ, διεσκεύασται δὲ ἐπὶ μέρους ὡς ἂν[10] δὴ ἀναδιδάξαι μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δι' ἥν ποτε αἰτίαν[11] ποιήσαντος.

Καθόλου[12] μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διόρθωσις. τὰ μὲν γὰρ περιῄρηται, τὰ δὲ παραπέπλεκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται, ἃ δὲ ὁλοσχεροῦς τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν, αὐτίκα μάλα ἡ μὲν παράβασις[13] τοῦ χοροῦ ἤμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ,[14] καὶ τελευταῖον ὅπου καίεται ἡ διατριβὴ[15] Σωκράτους.

8. **αἱ δὲ δεύτεραι κτέ.**: this statement, directly in conflict with the preceding and with what follows, is best regarded as an addition due to some misunderstanding.

9. **τοῦτο κτέ.**: *i.e.* this present drama, as found in the manuscripts. *But it has been recast in part.*

10. **ὡς ἄν**: with *προθυμηθέντος*.

11. **δι' ἥν ποτε αἰτίαν**: *for some cause or other.*

12. **καθόλου κτέ.**: *speaking broadly, in nearly every part has correction taken place. For some passages have been removed, others inserted, and changes made in the arrangement and in the distribution of the characters, while other passages* (ἃ = τά) *of the following sort have been subjected to a complete recasting: for example* (αὐτίκα μάλα) etc.

13. **παράβασις**: see n. on vv. 510–626.

14. **λαλεῖ**: post-classical substitute for λέγει. The passage referred to runs from v. 889 to 1104.

15. **διατριβή**: *school*, a late usage. Other marks of the post-classical date of this passage are *αὐτίκα μάλα* = *αὐτίκα*, *for example*, and *καὶ ὅπου* answering *μέν* in *ἡ μὲν παράβασις*.

This last paragraph has given rise to endless dispute among modern scholars, who have attempted to reconstruct the plot of the first *Clouds*, *e.g.* by making Socrates only a physical philosopher and not also a moral corrupter of the youth, and then disengaging from the text as it now stands those parts that *ex hypothesi* were inserted or substituted in the never-completed revision. For all this one must consult the editions of Teuffel-Kaehler (1887) and of Kock (1894) besides endless essays in the philological journals. But it is seen at once that the data for final settlement of such questions are wanting. In recent years philological acuteness has turned to more profitable subjects. See P. Mazon.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ[1]

ΣΤΡΕΨΙΑΔΗΣ
ΦΕΙΔΙΠΠΙΔΗΣ
ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ
ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ
ΣΩΚΡΑΤΗΣ
ΧΟΡΟΣ ΝΕΦΕΛΩΝ[2]
ΔΙΚΑΙΟΣ ΛΟΓΟΣ
ΑΔΙΚΟΣ ΛΟΓΟΣ
ΠΑΣΙΑΣ, *δανειστής*
ΑΜΥΝΙΑΣ, *δανειστής*
ΧΑΙΡΕΦΩΝ
ΕΡΜΗΣ

1. **πρόσωπα**: *masks*, lit. *faces*. It has long been taught that the state provided but three actors for a drama, and that the poet had so to compose his play that these three could present all the characters. So Haigh, *Attic Theatre*[2], 252 f.

But it has recently been made almost certain that such limitation in the number of actors was unknown in Athens in the fifth century B.C.; that the changes of costume rendered necessary thereby would have been inartistic and almost impossible from lack of time; and that the three-actor rule arose only later, when troupes of players travelled through Greece and other lands presenting their dramas with as little expense as possible and practising excision if necessary. The fact that normally the dramatic dialogue was limited to three persons is due therefore, not to economic exigency, but to the Greek artistic sense for propriety and clarity of expression. So Dr. Kelley Rees, *The So-called Rule of Three Actors in the Classical Greek Drama* (Dissert., Chicago, 1908).

2. **χορὸς νεφελῶν**: in comedy the chorus, or band of singing dancers, numbered 24, in tragedy, since the time of Sophocles, 15. Haigh, *Attic Theatre*[2], 323 f.

ΝΕΦΕΛΑΙ

Στρεψιάδης

Ἰοὺ ἰού·
ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον·
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ' ἀλεκτρυόνος ἤκουσ' ἐγώ·
οἱ δ' οἰκέται ῥέγκουσιν. ἀλλ' οὐκ ἂν πρὸ τοῦ.
ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὕνεκα,
ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.

At the back of the round ὀρχήστρα or dancing-place of the chorus is represented a street with two or three houses. (There was probably no stage.) In the portico or πρόθυρον of one of these houses lies Strepsiades, near him his son Pheidippides and some slaves asleep. It is night.

ΠΡΟΛΟΓΟΣ 1–262

The prologue is all that part of a drama (δρᾶμα, δράω) which precedes the entrance (πάροδος) of the chorus. It is usually composed in iambic trimeter. For this see Introd. §§ 125–31, HA. 1091 ff., G. 1658 ff.

Στρεψιάδης: by etymology a scion of the στρέφω family, one of the McFraud clan, we might say, or one of the Dodges or Turners.

1. **ἰοὺ ἰού**: *heigh-ho; O dear, O dear!*

2. **τὸ χρῆμα κτέ**: *this night-business — how long it is!* It is broad day in the theatre, but the audience take the hint and imagine night.

4. **καὶ μήν**: *surely.* — **ἐγώ**: added bitterly, as he hears the slaves snoring (ῥέγκω).

5. **οὐκ ἄν**: almost as common as our own ellipse "they wouldn't 've" (*sc.* ἔρρεγκον); cp. 108, 154, 760, 1379. — **πρὸ τοῦ**: *before this*; τοῦ in its old demonstr. sense.

6. **-πολ-, πολ-, πολ-**: a petulant explosion of *p*'s.

7. **ὅτε**: *when*, passing into cau-

ἀλλ' οὐδ' ὁ χρηστὸς οὑτοσὶ νεανίας
ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται
ἐν πέντε σϊσύραις ἐγκεκορδυλημένος.
ἀλλ', εἰ δοκεῖ, ῥέγκωμεν ἐγκεκαλυμμένοι.
ἀλλ' οὐ δύναμαι δείλαιος εὕδειν, δᾰκνόμενος
ὑπὸ τῆς δᾰπᾰ́νης καὶ τῆς φάτνης καὶ τῶν χρεῶν
διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων
ἱππάζεταί τε καὶ ξυνωρικεύεται
ὀνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι
ὁρῶν ἄγουσαν τὴν σελήνην εἰκάδας·

sal *since*. With war literally at Athens' gates, escape for the slaves was easy, hence chastisement had to be light. By the year 413 B.C. more than 20,000 of them had deserted to the enemy (Thuc. 7. 27).

8. **οὐδέ**: *no more* (than the slaves). — **χρηστός**: *nice*; ironic.

10. **πέντε**: probably a "round" number, like our "half-dozen"; not lit. "five." — **ἐγ-κε-κορδυλημένος**: *en-swaddled*; a comic and scornful partic. formed directly from **κορδύλη** (*head-scarf*); *mantilla-ed*.

11. **εἰ δοκεῖ**: *if that's the vote, the will of the majority*. Cp. the formula **ἔδοξεν τῇ βουλῇ καὶ τῷ δήμῳ**.

12. Delivered after fruitless silence in tragic style; for **δείλαιος** and **εὕδω** (instead of **καθεύδω**) are extremely rare in prose.

13. **ὑπὸ τῆς δαπάνης κτέ.**: a variant from the usual biters. — **φάτνης**: lit. *manger*; = *stall*, or *stud*. Note the recurrence of δ and **ης** in 12 and 13, and the falling apart of the three *μέτρα* in 13.

14. **κόμην ἔχων**: *wearing long hair* — the habit of the aristocratic knights and people of quality, which came to mean "taking on (h)airs," "playing the fine gentleman," as in 545.

15. Even in war times **ἱπποτροφία** for the festival races was the great passion of the fashionable youth. In 416 B.C. their head, Alcibiades, entered no less than seven four-horse chariots at the Olympic games. The single racer was called **ἵππος κέλης**, the pair a **συνωρίς** (whence **ξυνωρικεύομαι**), the four-horse chariot a **ζεῦγος**.

16. The verse divides in the exact middle, **ἐγώ** winning a pathetic prominence.

17. **εἰκάδας**: *the twenties*, the days of the month from the 20th

οἱ γὰρ τόκοι χωροῦσιν. ἅπτε, παῖ, λύχνον,
κἄκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβὼν
ὁπόσοις ὀφείλω, καὶ λογίσωμαι τοὺς τόκους.
φέρ' ἴδω, τί ὀφείλω; 'δώδεκα μνᾶς Πασίᾳ'
τοῦ δώδεκα μνᾶς Πασίᾳ; τί ἐχρησάμην;
ὅτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας,
εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

on; cf. our "teens." They were hateful only because they ended in the *ἕνη καὶ νέα*, which was the day for paying interest (*τόκος*). So at Rome they had "*tristes* kalendae." The old man evades naming the ugly day from dislike of it, just as for the opposite reason the lover of "Sally in our Alley" plays round the name of Sunday in the old song: "Of all the days that's in the week | I dearly love but one day, | And that's the day that comes betwixt | A Saturday and Monday."

18. **χωροῦσι**: interest did indeed *come on* at a sleepless rate in Athens, running from 10 to 36 per cent. — **ἅπτε**: *light*, lit. *touch*. The slave brings lamp and ledger.

21. **δώδεκα μνᾶς**: 12 × $18.00 = $216.00. Pasias comes for his money later (v. 1213 ff.).

22. **τοῦ**: *for what?* a gen. of exchange (as in 31), usually called gen. of price. — **τί**: inner acc.; *what use did I make of them?*

23. Spoken after a pause. — **κοππατίαν**: one of the famous blooded horses of Corinth, branded on the haunch with the city's ancient initial letter Koppa (*ϙόραν-θος*) — the original of our Q. A

Corinthian coin of the 5th cent. B.C. shows the winged horse Pegasus with a ϙ beneath him.

24. **ἐξεκόπην**: a pun on *κοππατίας*. For the indic. with *εἴθε*, expressing unattainable wish, see S. 1176, HA. 871, G. 1511.

Φειδιππίδης

Φίλων, ἀδικεῖς· ἔλαυνε τὸν σαυτοῦ δρόμον.
Στ. τοῦτ' ἔστι — τουτί — τὸ κακόν, ὅ μ' ἀπολώλεκεν.
ὀνειροπολεῖ γὰρ καὶ καθεύδων ἱππικήν.
Φε. πόσους δρόμους ἐλᾷ τὰ πολεμιστήρια;
Στ. ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.
ἀτὰρ 'τί χρέος ἔβᾱ με' μετὰ τὸν Πασίαν;
'τρεῖς μναῖ διφρίσκου καὶ τροχοῖν Ἀμυνίᾳ.'
Φε. ἄπαγε τὸν ἵππον ἐξαλίσας οἴκαδε.

25. ἀδικεῖς: = "a foul, Philo!" Dreaming of his race-practice, Pheidippides sees his friend cutting across the course (ὑποτρέχει) — an unfair and dangerous act. Hence — "keep to your own track."

26. τουτί: a feeling repetition of τοῦτο; "that's the trouble — *right there*."

27. καὶ καθεύδων: *even when asleep*; a comical charge truly, but excusable from the sleepless sire. — **ἱππικήν**: *sc.* τέχνην, *horsery* (like "archery," "cookery") = *the track*, or *turf*.

28. Clearly Philo has got possession of the course and "is going to drive his war-chariots (*sc.* ἅρματα)" as many laps (δρόμους) as he pleases. These πολεμιστήρια flourished of course on no real field of battle at that period; they were but racing cars decked perhaps in martial gear.

29. ἐμέ: emphatic by reason of its form, position, and the following μέν (= μήν). — **πολλούς**: emphatic because separated from and preceding its substantive. The line is not easy to deliver rhythmically, if the logical emphasis be observed.

30. In his tragic plight, the old man borrows a tragic phrase from Euripides; note (1) χρέος *debt*, for the prose form χρέως indeclin. or χρέα plural; (2) ἔβα = Attic ἔβη; (3) the acc. με after ἔβα without prep. (Cp. "arrive" in Shakespeare, *e.g. 3 Henry VI* 5.3.8 "have arrived our coast"). "What debit hath arrived me?" would be corresponding stilted English.

31. διφρίσκου: the light δίφρος or chariot-box of the ἅρμα, itemized apart from the wheels (τροχοί), and unshipped from them when not in use (Hom. *Il.* 5. 722).

32 f. The groom (ἱπποκόμος) is told to give the horse a good roll (ἐξ-αλίνδω) before leading him

Στ. ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,
ὅτε καὶ δίκας ὤφληκα χἄτεροι τόκου
ἐνεχυράσεσθαί φασιν. **Φε.** ἐτεόν, ὦ πάτερ,
τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην;
Στ. δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων.
Φε. ἔᾶσον, ὦ δαιμόνιε, καταδαρθεῖν τί με.
Στ. σὺ δ' οὖν κάθευδε· τὰ δὲ χρέᾶ ταῦτ' ἴσθ' ὅτι
εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται.
φεῦ.
εἶθ' ὤφελ' ἡ προμνήστρι' ἀπολέσθαι κακῶς,
ἥτις με γῆμ' ἐπῆρε τὴν σὴν μητέρα·
ἐμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος

home. But in his own case (ἐμέ γε) Strepsiades finds the prep. ἐξ literally true.

33. τῶν ἐμῶν: *sc.* χρημάτων *property*.

34. ὅτε: causal, as in 7. — ὤφληκα: with δίκην the verb ὀφλισκάνω (*to owe*) means *to lose a suit*. — χἄτεροι: καὶ ἕτεροι.

35. ἐνεχυράσεσθαι: middle, *will get their surety* (ἐνέχυρα) by levying on my property. — ἐτεόν: *really*; an adv. used only in questions with roused feeling; 93, 820, 1502.

37. τις: *some sort of* — then a pause before naming this new species of insect, the sheriff (δήμαρχος = shire-reeve).

38. ὦ δαιμόνιε: "my *dear* Sir"; a formula much used in expostulation.

39. σὺ δ' οὖν: with imv. gives impatient, unwilling, or scornful assent: "well, well, if you *must*." The pronoun rarely seems to be emphatic. — κάθευδε: "sleep *on*"; note present tense. — ἴσθ' ὅτι: *assuredly*; a clause parenthetic and practically an adverb.

40. ἅπαντα: *the whole set of them*, with postscript emphasis. — τὴν σήν: *your own*, also emphatic by separation from its substantive. — φεῦ: *ah!* He falls into reverie.

41. προ-μνήστρια: *match-maker*; from προ-μνάομαι *to court for another*.

42. γῆμαι: elided, as κολάσαι in 7. — ἐπ-ῆρε: (αἴρω) *put me up to* —, *induced me*.

43. ἐμοί: emphatic, "*mine* was a farm-life most delightful."

εὐρωτιῶν, ἀκόρητος, εἰκῇ κείμενος,
βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις.
ἔπειτ' ἔγημα Μεγακλέους τοῦ Μεγακλέους
ἀδελφιδῆν ἄγροικος ὢν ἐξ ἄστεως,
σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην.
ταύτην ὅτ' ἐγάμουν, συγκατεκλῑνόμην ἐγὼ
ὄζων τρυγός, τρασιᾶς, ἐρίων, περιουσίας,
ἡ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.

44 f. might be a picture of the farm and deserted monastery of Kaesariani to be seen at the present day perched on the rugged side of Mt. Hymettus overlooking Athens. — εὐρώς is *mould, decay*; εὐρωτιάω *to moulder*. — ἀ-κόρητος: *unkempt, rude*; κορέω *to sweep*. — βρύων: *teeming, bursting*; a poetic word = prose ὀργάω. — τὸ στέμφυλον is *pressed olive cake*.

46. To marry *the niece of Megacles the son of Megacles* was to marry "the daughter of a hundred earls." The family, under the name Alcmaeonidae, had been celebrated from before the time of Solon and Draco, antedating all the tyrants and producing (or allying to itself) such men as Pisistratus, Cleisthenes, and Pericles. At this very time a Megacles appears in the inscriptions as γραμματεύς to the Treasurers of the Sacred Monies (428/7 B.C.); and the youngest scion Alcibiades has already such a record (Introd. §§ 39, 62, 108), that Arist. quite naturally names this house, from which to draw his young horse-racing hero Pheidippides.

47. The contrasts are juxtaposed.

48. ἐγ-κε-κοισυρω-μένην: *be-Pompadoured*. Coisyra seems to be the name of some grand dame, some Madame Pompadour, of earlier times, probably of this same family. Cp. the word-formation with that in 10.

49. ἐγώ: emphat. position, as in 4. The contrast comes in 51.

50 ff. The metrical feet fall apart (δι-αίρεσις) as he slowly numbers the odours; thrice we hear the rhythm ♫♪. His memories waken echoes in the words (τρ- τρ-, -ας -ας, -ου -ου, -δος -δος). "Smelling of lees, pigs, fleece, and ease" is not literal but gives the tone. — καταγλωτ.: *billings and cooings*.

52. λαφυγμοῦ: *gluttony*; λαφύσσω *to devour, gorge*. — Colias

οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.
ἐγὼ δ' ἂν αὐτῇ θοἰμάτιον δεικνὺς τοδὶ
πρόφᾰσιν ἔφασκον, 'ὦ γύναι, λίαν σπαθᾷς.'

Θεράπων

ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.
Στ. οἴμοι· τί γάρ μοι τὸν πότην ἦπτες λύχνον,
δεῦρ' ἔλθ', ἵνα κλάῃς. Θε. διὰ τί δῆτα κλαύσομαι;
Στ. ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.
μετὰ ταῦθ', ὅπως νῷν ἐγένεθ' υἱὸς οὑτοσί,

and Genetyllis are epithets of Aphrodite, the one because of her temple at the promontory Colias near Athens, the other because the goddess of marriage.

53. μήν: *in truth.* — ἀλλ' ἐσπάθα: *on the contrary, she was always at the* σπάθη, *i.e.* using the weaver's rod (σπάθη) to drive down closely the woof-threads upon the warp. A virtuous wife, think the audience.

55. λίαν σπαθᾷς: but when Streps. shows them his threadbare ἱμάτιον — as he had to his wife by way of excuse (πρόφασις) for his words — they see his joke; for σπαθᾶν was also colloquially *to waste* or *squander*. "Wife, all too well you weave me *waste*-coats." — ἔφασκον: with ἄν iterative, *would say*; S. 1183, HA. 835, G. 1296.

56. The lamp has gone out. — ἡμῖν: the plural is perhaps a bit presumptuous.

57. πότην λύχνον: a *toper* lamp was indeed extravagant in war-time. With olive-groves cut and all Attica cooped within the walls, both honey and oil ("sweetness and light" as Gildersleeve has said) were scarce and high. Note the emphasis of πότην by its separation from the substantive.

58. κλάῃς: "to howl" meant often "to get a cuffing"; so οἰμώζω in 217. Cp. the Eng. "you'll catch it" — no boy asks *what*.

59. θρυαλλίδων: *some of the fat wicks*; S. 883, HA. 736, G. 1097. 1.

60. ὅπως = ὡς, *when*; an old-fashioned usage proper to the old countryman. — οὑτοσί: *here*, with a gesture; hence no article with υἱός, S. 805, HA. 674, G. 945. 2.

ἐμοί τε δὴ καὶ τῇ γυναικὶ τἀγαθῇ,
περὶ τοὐνόματος δὴ 'ντεῦθεν ἐλοιδορούμεθα·
ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοὔνομα,
Ξάνθιππον, ἢ Χαίριππον, ἢ Καλλιππίδην,
ἐγὼ δὲ τοῦ πάππου 'τιθέμην Φειδωνίδην. 65
τέως μὲν οὖν ἐκρῑνόμεθ'· εἶτα τῷ χρόνῳ
κοινῇ ξυνέβημεν κἀθέμεθα Φειδιππίδην.
τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,
'ὅταν σὺ μέγας ὢν ἅρμ' ἐλαύνῃς πρὸς πόλιν,
ὥσπερ Μεγακλέης, ξυστίδ' ἔχων —.' ἐγὼ δ' ἔφην,

61. δή: *namely.*

62. ἐλοιδορούμεθα: note the tense.

63. ἵππον: for antiquity a *nomen* was an *omen*, and the "man on horseback" was a leader and an aristocrat. What better omen then than Ξάνθιππος or the like? That was the name of Pericles' father. — προσετίθει: *was for adding*; imperfect tense for imperfect act.

65. τοῦ πάππου: again old country-usage instead of ἀπὸ τοῦ πάππου. — ἐτιθέμην: *was for naming*; imperfect as in 63. The middle is regular in this sense. — Φειδων-ίδην: Strepsiades' father was named Φείδων (v. 134); he would follow the ancient custom of naming grandson from grandfather, yielding a bit in adding the proud patronymic *-ίδης*. Φείδων, from *φείδομαι*, was a "thrifty" omen, if not aristocratic

66. τέως: *for a time.* — ἐκρινόμεθα: *we disputed*; an old-time use of the word in middle voice.

67. Φειδ-ιππίδην: *Spare-horse*; a compromise hardly easy for the youth to bear among his fast associates of the turf. Cp. the Indian name Young-man-afraid-of-his-horses.

69 f. *O when you are a man!* The sentence is incomplete, as are εἰ-γάρ wishes and English wishes beginning "if only." Madame Strepsiades is probably thinking how her darling will look in the Panathenaic procession or when, returning a victor from the Olympian games, he is granted processional honours to the acropolis (πόλις), clad in long saffron robe (ξυστίς).

70. Μεγακλέης: two generations earlier a Megacles had indeed won a four-horse chariot race in the Pythian games. Pindar's

KNIGHTS IN PANATHENAIC PROCESSION.

A bit of the Parthenon frieze. (From A. Boetticher, *Die Akropolis von Athen*, 157.) See verse 69.

'ὅταν μὲν οὖν τὰς αἶγας ἐκ τοῦ φελλέως,
ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος.'
ἀλλ' οὐκ ἐπείθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων.
νῦν οὖν, ὅλην τὴν νύκτα φροντίζων ὁδοῦ,
μίαν ηὗρον ἀτραπὸν δαιμονίως ὑπερφυᾶ,
ἣν ἢν ἀναπείσω τουτονί, σωθήσομαι.
ἀλλ' ἐξεγεῖραι πρῶτον αὐτὸν βούλομαι.
πῶς δῆτ' ἂν ἥδιστ' αὐτὸν ἐπεγείραιμι; πῶς;
Φειδιππίδη, Φειδιππίδιον. **Φε.** τί, ὦ πάτερ;

Στ. κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.

Φε. ἰδού. τί ἔστιν; **Στ.** εἰπέ μοι, φιλεῖς ἐμέ;

Φε. νὴ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

seventh Pythian ode still celebrates it.

71. **μὲν οὖν**: *nay, rather*; corrective. Stony ground (φελλεύς) is the natural habitat of goats.

72. **ἐν-ημμένος**: (-άπτω) = ἐνδεδυμένος. Cp. ἅπτω 18 for different sense.

73. **οὐκ ἐπείθετο**: *would not heed.* — **ἐμοῖς**: emphatic because separated from its noun.

74. **ἵππ-ερον**: a comic new νόσος ἱππική, the *horse-complaint*, named on the analogy of ἴκτ-ερος *jaundice*, ὕδ-ερος *dropsy*. — **μου**: may depend on κατα- in the verb or on χρημάτων; in the first case χρημάτων is a nearer definition of μου. — **κατ-έχεε**: prob. aor., from ἔχεα.

75 f. **ὁδοῦ**: *way*, depends on φροντίζων and is contrasted with the one *trail* or *bypath* (ἀτραπός) which is so *devilish extraordinary* (δαιμονίως ὑπερφυᾶ), on which indeed, the plot of the comedy is to run. — **μίαν**: emphatic by isolation.

80. **Φειδιππίδιον**: coaxing diminutive; *Phiddy*.

81. **κύσον**: κυνέω.

82. **ἰδού**: *there, voilà, ecco.*

83. **Ποσειδῶ**: the sea-god was also creator of the horse, and patron saint of the knights and of aristocrats in general. — **τουτονί**: *yonder*; he probably points to some statue or bust of Poseidon standing before the house with the statue of Hermes, which regu-

Στ. μὴ 'μοί γε τοῦτον μηδαμῶς τὸν ἵππιον·
οὗτος γὰρ ὁ θεὸς αἴτιός μοι τῶν κακῶν.
ἀλλ' εἴπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
ὦ παῖ, πιθοῦ μοι. **Φε.** τί δὲ πίθωμαι δῆτά σοι;
Στ. ἔκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
καὶ μάνθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.
Φε. λέγε δή, τί κελεύεις; **Στ.** καί τι πείσει; **Φε.** πείσομαι,
νὴ τὸν Διόνυσον. **Στ.** δεῦρό νυν ἀπόβλεπε.
ὁρᾷς τὸ θύριον τοῦτο καὶ τοἰκίδιον;
Φε. ὁρῶ. τί οὖν τοῦτ' ἐστὶν ἑτέον, ὦ πάτερ;
Στ. ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.

larly guarded Athenian entrances (see v. 1478).

Poseidon Hippios, with trident; a coin of Potidaea.

84. μὴ 'μοί γε: *sc.* λέγε. — τὸν ἵππιον: appositive to τοῦτον, not its substantive.

87. τί: *wherein?* — δῆτα: *pray*; impatiently.

88. ἔκ-στρεψον: he is to turn his habits inside out as he would his ἱμάτιον; = "to turn over a new leaf."

94. ψυχῶν: philosophers had been disputing much what the *ψυχή* or *soul* was. Strepsiades had heard of these discussions, but perhaps for him *ψυχαί* meant what it did when he was a boy learning Homer — the "spectral dead," "disembodied spirits." Socrates was to him a modern "medium." — φροντιστήριον: formed on the analogy of *βουλευ-τήριον*, *δικαστ-τήριον*, *ἐργαστ-τήριον*, means *reflectory*, *contemplatory*, *speculatory*, or *cogitatorium*, from *φροντίζω*, *φροντιστής*: hence by strange irony it is Arist. himself who first worked out even in detail the professional thinking-shops of modern

ἐνταῦθ' ἐνοικοῦσ' ἄνδρες, οἳ τὸν οὐρανὸν
λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεύς,
κἄστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.
οὗτοι διδάσκουσ', ἀργύριον ἤν τις διδῷ,
λέγοντα νῑκᾶν καὶ δίκαια κἄδικα.
Φε. εἰσὶν δὲ τίνες; Στ. οὐκ οἶδ' ἀκρῑβῶς τοὔνομα·
μεριμνοφροντισταὶ καλοί τε κἀγαθοί.
Φε. αἰβοῖ, πονηροί γ', οἶδα. τοὺς ἀλαζόνας,

universities, the seminaries and laboratories.

94–97. **οὐρανόν**: stands by πρόληψις (*fore-seizure*) in the earlier clause, while English transfers it into the ὡς-clause. — Hippon ὁ ἄθεος, one of the new philosophers, seems to have compared the dome of heaven to a πνιγεύς or *smotherer*, a dome-shaped furnace or oven in which charcoal was burned. Cratinus had ridiculed this in his comedy the Πανόπται (*Eye-alls*, or *Know-it-alls*). Arist. borrows the doctrine for his composite Socrates, and adds from Heraclitus the comparison of men (ἄνθρ-ωποι) with charcoal (ἄνθρ-ακες). For according to Heraclitus we draw in τὸν θεῖον λόγον (*divine reason*) by respiration and through the passage-ways of the senses (οἱ αἰσθητικοὶ πόροι) — less when asleep, more when awake — just as ἄνθρακες grow black when withdrawn from the fire, but if given fire and air become living.

96. **λέγοντες**: *by argument*, as in 99, 115, 1211.

98 f. Again a borrowing and blackening. Socrates asked no pay, indeed offered no formal instruction at all; and it was Protagoras, not Socrates, who boasted that he could win in debate though holding the weaker argument (τὸν ἥττω λόγον κρείττω ποιεῖν). Here Arist voices probably the general feeling when he changes this boast of mere skill to the very dangerous business of winning *whether right or wrong* (99). So, however, in fact was this skill working out in contemporary Athens.

100. **οὐκ οἶδ**: true to his name Strepsiades here dissembles a bit (στρέφει).

101. **μεριμνο-φροντισταί**: *anxious thinkers*, *original researchers*, *strug-for-truthers*. Then after a pause (the v. divides in the exact middle) he adds *perfect gentlemen*, *aristocrats*.

102. **αἰβοῖ**: *bah!* — **πονηροί**:

τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους λέγεις,
ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.
Στ. ἢ ἤ, σιώπα· μηδὲν εἴπῃς νήπιον. 105
ἀλλ' εἴ τι κήδει τῶν πατρῴων ἀλφίτων,
τούτων γενοῦ μοι, σχασάμενος τὴν ἱππικήν.
Φε. οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι
τοὺς φᾱσιᾱνοὺς οὓς τρέφει Λεωγόρας.
Στ. ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί, 110
ἐλθὼν διδάσκου. **Φε.** καὶ τί σοι μαθήσομαι;
Στ. εἶναι παρ' αὐτοῖς φασιν ἄμφω τὼ λόγω,

low fellows. — **ἀλαζόνας**: *swindlers.*

103. **ὠχριῶντας**: untrue of Socrates, who was always in the open, but probably true of Protagoras who τὰ πολλὰ ἔνδον διατρίβει (Plat. *Protag.* 311 *a*), and of Prodicus, who even gave lectures in bed (*op. cit.* 315 *d*). — **ἀνυποδήτους**: "sockless Jerries." Of this crime Socrates was in truth guilty; though not barefaced (ἀλαζών), he went barefooted.

104. **Χαιρεφῶν**: the impulsive half-mad disciple of Socrates (σφοδρὸς καὶ μανικός), who questioned the Delphic oracle concerning his master's wisdom (Plat. *Apol.* 21 *a*). He was unmercifully ridiculed by the comic poets as a pale, cadaverous bat, a son of night, a sycophant, flatterer, parasite, dirty beggar, and thief. No wonder the young aristocrat recoils.

105. **ἢ ἤ**: *ah, ah!* or *O, O!* — **νήπιον**: an old-fashioned word perhaps (certainly at this time a poetic word) for ἀνόητον or εὔηθες.

106. **ἀλφίτων**: (lit. *barley meal*) = *daily bread.* Here, after πατρῴων, it is a comic substitute for χρημάτων or the like (*ancestral property*): so in 176, 648.

107. **τούτων**, *one of these*; predicate and partitive. — **σχασάμενος**: σχά(ζ)ω (*to cut*) here is *to slacken, ease off, abate*; cp. 409, 740. — **ἱππικήν**: see 27.

108. **οὐκ ἄν**: *I wouldn't*; verb omitted as in 5.

109. **φασιανούς**: *pheasants* and peacocks were then rare new birds in Athens, kept only by the rich such as Leogoras, father of the orator Andocides.

110. **ὦ φίλτατε** in tragic air.

τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα.
τούτοιν τὸν ἕτερον τοῖν λόγοιν, τὸν ἥττονα,
νικᾶν λέγοντά φασι τἀδικώτερα.
ἢν οὖν μάθῃς μοι τὸν ἄδικον τοῦτον λόγον,
ἃ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν
οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.
Φε. οὐκ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν
τοὺς ἱππέας τὸ χρῶμα διακεκναισμένος.
Στ. οὐκ ἄρα, μὰ τὴν Δήμητρα, τῶν γ' ἐμῶν ἔδει,
οὔτ' αὐτός, οὔθ' ὁ ζύγιος, οὔθ' ὁ σαμφόρας·
ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

113 f. **κρείττονα . . . ἥττονα**: the weaker argument is not always in the wrong (**ἄδικος**); an innocent man may have appearances against him. But from the moral point of view the argument of the **ἄδικος**-man is always **ἥττων**. Poor Strepsy's conscience tells him that of these two strange **διαμόνια**, Buttal and Re-buttal, it is Re-buttal, the **ἥττων λόγος**, whose aid he needs.

119. **τλαίην**: **τλῆναι** *to brook* is poetic for **τολμᾶν** or **ἀνέχεσθαι**.

120. A gentleman-knight should be well-groomed (**ἀπ-εστλεγγισμένος**, *Eq.* 580); but if the strigil of hard study scrape your colour off (**δια-κναίω**) and leave you **ὠχρός**, Pheidippides wants none of it. The Knights were that select and aristocratic body of a thousand horse, the City Troop, figuring more largely in pomp than in field. They are preserved in stone to this day in the frieze of the Parthenon.

121. **Δήμητρα**: the oath by the goddess of grain (including Strepsiades' **ἄλφιτα**) fits well the situation (**ἔδει** from **ἐσθίω**). Greek swearing, on the artistic "referential system" of Bob Acres, usually fitted well; cp. 83.

122. **ὁ ζύγιος**: in a four-abreast the **ζύγιοι** were the two horses under the yoke (**ζυγόν**); the two outriggers were called **σειρα-φόροι** *trace-bearers* (1300).—**σαμ-φόρας**: was a horse from Sicyon, branded with that town's initial letter, *i.e.*, in Doric form and name, *San* (M); cp. 23.

123. **ἐς κόρακας**: *to the crows*; a common imprecation, = *to Perdition*.

Φε. ἀλλ' οὐ περιόψεταί μ' ὁ θεῖος Μεγακλέης
ἄνιππον. ἀλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ.
Στ. ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσομαι,
ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι
αὐτός, βαδίζων εἰς τὸ φροντιστήριον.
πῶς οὖν γέρων ὤν, κἀπιλήσμων, καὶ βραδύς,
λόγων ἀκρῑβῶν σχινδᾰλᾰμους μαθήσομαι;
ἰτητέον. τί ταῦτ' ἔχων στραγγεύομαι,
ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

Μαθητής

βάλλ' ἐς κόρᾰκας· τίς ἐσθ' ὁ κόψας τὴν θύραν;
Στ. Φείδωνος υἱὸς Στρεψιάδης Κικυννόθεν.
Μα. ἀμαθής γε νὴ Δί', ὅστις οὑτωσὶ σφόδρα
ἀπερῑμερίμνως τὴν θύραν λελάκτικας,

124. **θεῖος**: here *great-uncle*, not *uncle*; see 46.

125. **εἴσειμι**: hereupon the youth enters the house.

126. **οὐδ' ἐγώ**: *no more will I, sc.* than you. — **πεσών**: as if in wrestling. The first three feet of the v. stand detached, as if to be delivered with fitting gesture, perhaps with three shakes of the fist.

130. **σχινδαλάμους**: *splinters*. In English we speak rather of "hairsplitting," "quibbles," "subtleties."

131. **ταῦτα**: inner acc. with **στραγγεύομαι**; = **οὕτως**, as often. — **ἔχων**: lit. *keeping* at it; with **στραγ.**, *keep loitering*, S. 1277 *a*, HA. 968 *a*, G. 1564.

134. Official completeness Κίκυννα was a deme.

135. **ἀμαθής**: *unlettered*.

136. **ἀ-περιμερίμνως**: even knocking at a door *without ratiocination* was blameworthy in the eyes of the advanced Thinkers (**φροντισταί**). In the *Frogs* 971 ff. Arist. makes Euripides boast:

"I taught them all these knowing ways
By chopping logic in my plays,
And making all my speakers try
To reason out the How and Why.
So now the people trace the springs,
The sources and the roots of things."

(Rogers' translation.)

καὶ φροντίδ' ἐξήμβλωκας ἐξηυρημένην.
Στ. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
ἀλλ' εἶπε μοι τὸ πρᾶγμα τοὐξημβλωμένον.
Μα. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.
Στ. λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὑτοσὶ
ἥκω μαθητὴς εἰς τὸ φροντιστήριον.
Μα. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.
ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
ψύλλαν ὁπόσους ἅλοιτο τοὺς αὑτῆς πόδας·

137. **ἐξ-ήμβλωκας**: *ἀμβλίσκω*. This "causing the miscarriage of a well-conceived thought" is a hit at Socrates as the son of the midwife, Phaenarete. But the philosopher did not take umbrage at the joke, but fell in with it — or Plato for him. In Plato's *Theaetetus* we find him boasting the inheritance of his mother's profession, in that though knowing nothing himself, he assisted his young friends to the birth of *their* ideas.

138. **τηλοῦ**: = *πόρρω*, with *ἀγρῶν*, perhaps an old word suitable to the rustic; if the schol. is correct, a parody of Euripidean usage. — **οἰκῶ**: but since the war he has been a refugee in the city.

140. **οὐ θέμις**: *sinful, impious*. Science has become the student's religion, his master a prophet.

141. **λέγε**: *go on and tell it*; pres., not aor. — **θαρρῶν**: *without fear, cheer up, boldly*; S. 1273 *a*, HA. 968 *a*, G. 1564. — **οὑτοσί**: *here*, with a gesture.

143. **λέξω**: *will tell you*; not *ἐρῶ* (*will say*). — **μυστήρια**: not *mystery* in the modern sense of *secret*, but *divine mystery*, *i.e.*, the holy rite of initiation as practised, for example, at Eleusis.

145. **ψύλλαν**: prolepsis, as in 95. — **τοὺς αὑτῆς πόδας**: probably a travesty on the doctrine of Protagoras, that man was the measure of all things (Introd. § 44); if man, why not fleas? Or Arist. may be ridiculing the triviality of the problems of the New Learning. He did not foresee that a modern strug-for-truther (*μεριμνο-σοφιστής*) would laboriously compute that a human leap proportionate to the flea-jump would be a quarter of a mile, and that dissertations would be written by Masters of Arts on "The Salivary Glands of a Cockroach," and "The Taxonomic Value of the Characters

δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν
ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.
Στ. πῶς δῆτα τοῦτ' ἐμέτρησε; **Μα.** δεξιώτατα.
κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τὼ πόδε,
κᾆτα ψυχείσῃ περιέφῡσαν Περσικαί.
ταύτας ὑπολύσας, ἀνεμέτρει τὸ χωρίον.
Στ. ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.
Μα. τί δῆτ' ἄν, ἕτερον εἰ πύθοιο Σωκράτους
φρόντισμα; **Στ.** ποῖον; ἀντιβολῶ, κάτειπέ μοι.
Μα. ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος
ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας

presented by the Legs of Orthoptera." — **ἅλοιτο**: *had jumped, sc.* on this occasion.

146. **ὀφρῦν**: the schol. says that Chaerephon had bushy eyebrows, and Socrates a bald head.

150. **τὼ πόδε**: some editors see here a joke in the *biped* flea. But the poet as a *καλὸς κἀγαθός*, may have known no better — perhaps would have scorned to know better.

151. **περι-έφυσαν**: *grew* (i.e., *formed*) *around*, with *ψυχείσῃ sc. τῇ ψύλλῃ*, meaning only its feet, of course. — **Περσικαί**: a Greek woman spoke of her "Persians," omitting *ἐμβάδες shoes*, just as now we name things by their place of origin, as China, Afghan, Spaniel, Newfoundland, Jersey, Havana, Port.

152. **ἀν-εμέτρει**: imperfect, because the *measuring off* was in process when Strepsiades knocked.

153. **λεπτότητος**: *the subtlety of his wit*; a frequent use of the genitive, giving the cause of the preceding exclamation. S. 906 *a*, HA. 761, G. 1129. *φρένες* at this time had become high-sounding and unusual in daily speech.

154. **τί δῆτ' ἄν**: cp. 5. — **ἕτερον**: emphatic by separation from its substantive.

157. **ὁπότερα**: *-ερον* or *-έρως*, adv., *which way* he thought. This question, later seriously discussed by Aristotle, is perhaps a jest at the expense of the *savant* Archelaus, an initiator of acoustics, of whom Diogenes Laertius reports (2. 17): *πρῶτος, εἶπε φωνῆς γένεσιν τὴν τοῦ ἀέρος πλῆξιν.*

κατὰ τὸ στόμ᾽ ἄδειν ἢ κατὰ τοὐρροπύγιον.
Στ. τί δῆτ᾽ ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;
Μα. ἔφασκεν εἶναι τοὔντερον τῆς ἐμπίδος
στενόν· διὰ λεπτοῦ δ᾽ ὄντος αὐτοῦ τὴν πνοὴν
βίᾳ βαδίζειν εὐθὺ τοὐρροπυγίου·
ἔπειτα κοῖλον πρὸς στενῷ προσκείμενον
τὸν πρωκτὸν ἠχεῖν ὑπὸ βίας τοῦ πνεύματος.
Στ. σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων.
ὦ τρισμακάριος τοῦ διεντερεύματος.
ἦ ῥᾳδίως φεύγων ἂν ἀποφύγοι δίκην,
ὅστις δίοιδε τοὔντερον τῆς ἐμπίδος.
Μα. πρώην δέ γε γνώμην μεγάλην ἀφῃρέθη
ὑπ᾽ ἀσκαλαβώτου. **Στ.** τίνα τρόπον; κάτειπέ
μοι.
Μα. ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς
καὶ τὰς περιφοράς, εἶτ᾽ ἄνω κεχηνότος

158. **κατά**: *by the way of, via* = διά with gen. — **τοὐρροπύγιον**: = τὸ ὀρρ. We might denature the jest by making the question one of *pre-lude* and *post-lude*.

162. **εὐθύ**: with gen. = *straight for*.

163. **κοῖλον κτέ.**: *a hollow* (such as the vent) *being attached to a narrow thing* (such as the entrail) *causes an echo*; whence the inference (ἄρα) in the next verse from *rump-et* to trumpet!

166. An exclamation at the teacher's *entrailspection* or *insight inside*; δι-εντέρευμα for δι-ερεύνημα.

167. **φεύγων** and **ἀποφύγοι** with δίκην are legal terms = *to be prosecuted* and *to be acquitted*.

169. **δέ γε**: γε stresses the word before δέ, as in 175. δέ claims its favourite position and γε yields.

170 ff. This story of the lizard (ἀσκαλαβώτης or γαλεώτης, 173) varies the anecdote told of Thales the astronomer, who, while gazing at the heavens, fell into a well and furnished amusement to his Thracian maidservant.

172. **κεχηνότος**: χάσκω.

173. **κατ-έχεσε**: χίζω; *befouled*.

ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν.
Στ. ἥσθην γαλεώτῃ καταχέσαντι Σωκράτους.
Μα. ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἑσπέρας.
Στ. εἶεν· τί οὖν πρὸς τἄλφιτ' ἐπαλαμήσατο;
Μα. κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν
κάμψας ὀβελίσκον, εἶτα διαβήτην λαβών —
ἐκ τῆς παλαίστρας θοἰμάτιον ὑφείλετο.
Στ. τί δῆτ' ἐκεῖνον τὸν Θαλῆν θαυμάζομεν;
ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,

174. ἥσθην: idiomatic aor. where Eng. uses present (S. 1126, HA. 842, GMT. 60); *I like the notion of —.*

176. εἶεν: *well;* expletive. — ἐπαλαμήσατο: a word beloved of Euripides (= prose ἐμηχανήσατο), in comic contrast here with the homely ἄλφιτα (*victuals*).

177. κατα-πάσας: πάσσω. — The hocus-pocus begins: *Over the table he sprinkled fine ashes, bent a small spit, then taking it as a pair of compasses he —.* Here we expect, as the hungry pupils did, and as the audience in the theatre did, some wizard Medea-trick — perhaps "out of the sprinkled place (παλάσσω *to sprinkle*) he fished (ὑφείλετο) a small victim (θυμάτιον)" for dinner, or rather part of the victim after the burnt sacrifice to the gods. But instead comes suddenly an outrageous punning slander: *Out of the wrestling school* (παλ-αίστρα for perhaps πάλ-αγμα) *he filched himself that coat* (θοἰμάτιον sounding almost like θυμάτιον). The λωποδύτης, or cloak thief, of the Greek palaestra still plies his trade among the lockers of gymnasia and the umbrella-racks of the modern clubhouse. — This whole passage was perhaps inserted at the last moment. In competition with *Nubes* — it may be just preceding it — Amipsias had presented his *Connus*, in which Socrates, here too one of the *dramatis personae*, is asked πόθεν ἄν σοι χλαῖνα γένοιτο; By the time the turn of the *Nubes* comes, Arist. has an answer ready.

180. The capture of goat and coat at one fell hook captures Strepsiades also; *why pray admire the famous* (ἐκεῖνον) *Thales*, when we have a Socrates among us?

181. ἀνύσας: ἀνύω. Translate as imv. *hurry and* — (cp.

καὶ δεῖξον ὡς τάχιστά μοι τὸν Σωκράτη.
μαθητιῶ γάρ· ἀλλ' ἄνοιγε τὴν θύραν.
ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία ;

Μα. τί ἐθαύμασας : τῷ σοι δοκοῦσιν εἰκέναι ; 185

Στ. τοῖς ἐκ Πύλου ληφθεῖσι τοῖς Λακωνικοῖς.
ἀτὰρ τί ποτ' εἰς τὴν γῆν βλέπουσιν οὗτοι ;

Μα. ζητοῦσιν οὗτοι τὰ κατὰ γῆς. **Στ.** βολβοὺς ἄρα
ζητοῦσι. μή νυν τουτογὶ φροντίζετε·
ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί. 190
τί γὰρ οἵδε δρῶσιν, οἱ σφόδρ' ἐγκεκυφότες ;

τρέχων 780. 1164) or as adverb = εὐθέως, ταχέως. Cp. for treatment of partic. ἔχων 131, θαρρῶν 141.

182. **τὸν Σωκ.** : cp. 180.

183. **μαθητιῶ** : a desiderative in *-άω* ; *I want to be a pupil.* (Hence "I want to be an angel and with the angels stand" might be *ἀγγελλιῶ καὶ συστατιῶ*!) — **ἄνοιγε** : the theatrical management of the scene is uncertain. Perhaps the door-opening was merely the rolling back to either side of a great linen curtain which had represented the house-front or the back wall of the premises, thus disclosing the inner court, or *αὐλή*, of the house. This court, open to the sky (198) and flanked and backed by chambers, is filled with *μαθηταί* in singular attitudes of "original research." Aloft sits Socrates in his *κρεμάθρα* (218). The old farmer is horrified at it all.

185. **ἐθαύμασας** : Gr. aor. for Eng. pres. ; 174 n. — **εἰκέναι** : = *ἐοικέναι*.

186. These "Laconian captives from Pylus" had been bleaching some twenty-odd months in prison, where they were destined to remain two years longer.

188. **τὰ κατὰ γῆς** : Plato's phrase is *ζητῶν τά τε ὑπὸ γῆς καὶ οὐράνια* (*Apol.* 19 *b*). See Introd. § 110. — **βολβούς** : *truffles* (underground mushrooms).

189. **τουτογί** : = *τουτί γε* ; *γε* struggles for precedence, as *δέ* in 169. — **φροντίζετε** : to the starvelings.

190. **ἵνα** : *where.*

191. **τί γάρ** : in questions of surprise *γάρ* is an exclamatory *why.* — **οἵδε** : *yonder.*

Μα. *οὗτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.*
Στ. *τί δῆθ' ὁ πρωκτὸς εἰς τὸν οὐρανὸν βλέπει ;*
Μα. *αὐτὸς καθ' αὑτὸν ἀστρονομεῖν διδάσκεται.*
ἀλλ' εἴσιθ', ἵνα μὴ 'κεῖνος ὑμῖν ἐπιτύχῃ.
Στ. *μήπω γε μήπω γ', ἀλλ' ἐπιμεινάντων, ἵνα*
αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.
Μα. *ἀλλ' οὐχ οἷόν τ' αὐτοῖσι πρὸς τὸν ἀέρα*
ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.
Στ. *πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστίν ; εἰπέ μοι.*
Μα. *ἀστρονομία μὲν αὑτηί.* **Στ.** *τουτὶ δὲ τί ;*
Μα. *γεωμετρία.* **Στ.** *τοῦτ' οὖν τί ἐστι χρήσιμον ;*
Μα. *γῆν ἀναμετρεῖσθαι.* **Στ.** *πότερα τὴν κληρουχικήν ;*
Μα. *οὔκ, ἀλλὰ τὴν σύμπασαν.* **Στ.** *ἀστεῖον λέγεις.*
τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

192. ἐρεβο-διφῶσι : to dive to Erebus, which lay under Tartarus, was indeed going to the bottom of things.

194. αὐτὸς καθ' αὑτόν : *by itself, independently.*

195. εἴσ-ιτε : *i.e.* from the court into the adjoining chambers. — ἐκεῖνος : Socrates ; cp. *αὐτός* 219. — ἐπιτύχῃ : *i.e.* when he descends from his *κρεμάθρα*.

197. αὐτοῖσι : at the head of the verse one might expect *αὐτός* to retain its *ipse* sense, though it does not always ; here perhaps *to them alone*, before ἐκεῖνος appears.

198. πρὸς τὸν ἀέρα : *in the air*, *i.e.* in the court. Cp. *πρὸς τὸν ἥλιον* 771, "*in* the sun."

199. πολὺν ἄγαν : *overly long. Exeunt* the *μαθηταί*.

200. πρὸς τῶν θεῶν : is exactly the older English oath "fore God." — τάδε : pointing to the apparatus of the school.

203. κληρουχικήν : four years earlier Strepsiades had seen much of the island of Lesbos subjugated and measured into allotments (*κλῆροι*) for the 2700 Athenians who had drawn the lucky numbers (*κληροῦχοι*). To make the whole earth *Lernaean* is, he thinks, *a pretty conceit, a good and popularistic trick* (204 f.).

204. οὔκ, ἀλλά : *no.* English idiom drops *ἀλλά*, as it does so many δέ's.

Μα. αὕτη δέ σοι γῆς περίοδος πάσης. ὁρᾷς ;
αἵδε μὲν Ἀθῆναι. **Στ.** τί σὺ λέγεις ; οὐ πείθομαι,
ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους.
Μα. ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.
Στ. καὶ ποῦ Κικυννῆς εἰσιν οὑμοὶ δημόται ; 210
Μα. ἐνταῦθ' ἔνεισιν. ἡ δέ γ' Εὔβοι', ὡς ὁρᾷς,
ἡδὶ παρατέταται μακρὰ πόρρω πάνυ.
Στ. οἶδ'· ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
ἀλλ' ἡ Λακεδαίμων ποῦ 'στ' ; **Μα.** ὅπου 'στίν ; ἐνθάδε.
αὐτηί.
Στ. ὡς ἐγγὺς ἡμῶν. τοῦτο πάνυ φροντίζετε, 215
ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρρω πάνυ.
Μα. ἀλλ' οὐχ οἷόν τε. **Στ.** νὴ Δί' οἰμώξεσθ' ἄρα.

206. **αὕτη σοι** : *there you have.* — **περίοδος** : *map.*

208. Athens was not Athens without its ever-busy, over-busy throng of 6000 jurymen, countless officials, and swarming sycophants. Introd. § 26.

209. **ὡς** : *Oh,* spoken with hearty assurance. Cp. the wish- **ὡς** in **ὡς ὤφελον**.

210. **καὶ ποῦ** : *καί* joins a question of surprise to the preceding statement, often to expose an inconsequence therein ; = *pray, why,* or *then.* — **οἱ ἐμοὶ δημόται** : so, on visiting Niagara Falls, Strepsiades likes to have his picture taken with himself in the foreground and the Falls at the back.

211. **δέ γε** : **γε** gives stress to Euboea ; cp. 169, 175.

212. For little Greece the island of Euboea does in truth *lie stretched alongside very long,* viz., about 100 miles. — **ἡδί** : *here.*

213. **παρ-ετάθη** : **τείνω**. Euboea was *laid low* or *made to stretch her length* when subjugated to Athens by Pericles in 445 B.C.

214. **'στι ὅπου** : spoken by different people at the same instant, **ι** and **ο** do not here make hiatus nor a long syllable, but one short. — **αὐτηί** : *here.*

215. **ὡς** : horrified exclamatory ; *so near us!* He is not used to maps.

φέρε, τίς γὰρ οὗτος οὑπὶ τῆς κρεμάθρας ἀνήρ ;
Μα. αὐτός. **Στ.** τίς αὐτός ; **Μα.** Σωκράτης. **Στ.** ὦ Σώκρατες.
ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα.
Μα. αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή.
Στ. ὦ Σώκρατες,
ὦ Σωκρατίδιον.

Σωκράτης

τί με καλεῖς, ὦ 'φήμερε ;
Στ. πρῶτον μὲν ὅ τι δρᾷς, ἀντιβολῶ, κάτειπέ μοι.
Σω. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

217. **οἰμώξεσθ' ἄρα** : "the worse for you then."

218. **τίς γάρ** : *pray, who?* Cp. 191. — **κρεμάθρας** : usually explained as a *hanging basket* (κρέμαμαι), meant to burlesque the *μηχανή* used in Tragedy, viz., a crane and pulley by which gods and heroes were swung out aloft and raised and lowered according to tragic need. For another view see the Appendix.

219. **αὐτός** : from the days of Pythagoras *αὐτός* meant Master for pupil as for servant, and as "He" means "husband" now for the plain women. If *αὐτὸς ἔφη*, *ipse dixit*, that dictum settled all disputes. — **ὦ Σώκρατες** : not an address but an exclamation, like ὦ Ζεῦ, ὦ Ἡράκλεις ; cp. 328.

220. **μέγα** : *loudly*. "αὐτός" was apt to be abstracted, as we know from Plato's *Symposium*.

221. **μὲν οὖν** : corrective, as in 17 ; *nay, rather*. *Exit μαθητής*.

223. **ὦ Σωκρατίδιον** : not here coaxingly, as the diminutive in 80, nor with any pretence of verisimilitude, but merely to be "pert" in the comedy ; *Sokky*, just as a freshman in a college play might address the president as "Prexy." — **ὦ ἐφ-ήμερε** : *Ephemeral One* ; a lofty rebuke from the higher regions of speculation.

225. Note with what pomp the *μέτρα* fall apart, and how the first two are alike in rhythm and rhyme ; *I tread the air and contemplate the sun*. But περι-φρονῶ was not only *to contemplate* but sometimes *to contemn* (ὑπερ-φρονῶ), not only *to look over* thoughtfully, but *to*

Στ. ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,
ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ; Σω. οὐ γὰρ ἄν ποτε
ἐξηῦρον ὀρθῶς τὰ μετέωρα πράγματα,
εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα
λεπτὴν καταμείξας εἰς τὸν ὅμοιον ἀέρα.
εἰ δ' ὢν χαμαὶ τἄνω κάτωθεν ἐσκόπουν,
οὐκ ἄν ποθ' ηὗρον· οὐ γὰρ ἀλλ' ἡ γῆ βίᾳ
ἕλκει πρὸς αὑτὴν τὴν ἰκμάδα τῆς φροντίδος.

overlook scornfully. Cp. "despise" from *de-spicere*. — This scene made so vivid an impression that over a quarter-century later Plato quoted this verse in his *Apology*, 19 *c* as one of the sources of the popular misunderstanding of Socrates, and of the prejudice against him.

226. **ἔπειτα**: introduces a question with the same tone of surprise or impatience or indignation or whatnot that *καί* does; see n. on 210.

227. **εἴπερ**: *sc.* *χρή* or *τοῦτο ποιεῖς*. — **γάρ**: *else* or *otherwise*.

228. **ὀρθῶς**: *rightly* = the modern "scientifically"; one of the shibboleths of the sophists.

229 ff. **εἰ μὴ κρεμάσας**: *except by suspending*; S. 1427 *a*, GMT. 476. Still another philosoph must contribute to our Socratic *pot-pourri*. Diogenes of Apollonia had been recently teaching that air was in everything — rare in the sun, fluid in water, solid in earth and metals — indeed, was itself omniscient deity (*θεός*) and the soul of man as well (*ψυχή*), imparting the power of thought to all things according to their quota of dry, pure air. The worst enemy of thought was moisture; because of it fish were witless, drunkards fuddled; and quadrupeds and children inferior to grown man because breathing impurer and moister air nearer the earth. For this reason Socrates has here lifted his intellect, which is subtle (*λεπτή*), to its own level of gravity, careless of the gravity of his audience. The airy doctrines of Diogenes are further ridiculed in 264 f., 627, 814. — **ὅμοιον**: *like*, *kindred*, *i.e.* in being *λεπτός*.

232. **οὐ γὰρ ἀλλὰ κτέ.**: *for it is only the earth that* — as if *οὐ γάρ ἐστιν ἀλλά*. Cp. the French *ne . . . que*, the Italian *non . . . che*.

233. There seems to be a malicious muddle of the doctrine as

πάσχει δὲ ταὐτὸ τοῦτο καὶ τὰ κάρδαμα.
Στ. τί φῄς;
ἡ φροντὶς ἕλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα;
ἴθι νυν κατάβηθ', ὦ Σωκρατίδιον, ὡς ἐμέ,
ἵνα με διδάξῃς ὧνπερ οὕνεκ' ἐλήλυθα.
Σω. ἦλθες δὲ κατὰ τί; **Στ.** βουλόμενος μαθεῖν λέγειν.
ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων
ἄγομαι φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.
Σω. πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;
Στ. νόσος μ' ἐπέτριψεν ἱππική, δεινὴ φαγεῖν.

here put into Socrates' mouth: for if the earth drew the hurtful moisture out of the intellect, then the nearer the earth the better.

234. *It is just this same way with the water-cress*; a parody on the true Socrates way of teaching, viz., by illustrating the unknown from the known and common things. Every Greek child knew that the seeds of the water-cress (τὰ *κάρδαμα*) sown in wet sponges also (*καί*) had this same property (*πάθος, πάσχει*) of drawing moisture in a wonderful measure. — **πάσχει**: often almost = *πράττει*; cp. 798, 1198 (where some MSS. read *παθεῖν* for *ποεῖν*).

236. The muddle here is a jest as much at the expense of Socrates as of Strepsiades.

239. Socrates descends to earth masked and costumed quite like the living Socrates — bald-headed, with protuberant staring eyes, broad and open nostrils, large mouth, thick lips, rotund and waddling, as if intended by nature for comedy. The story goes that the real Socrates in the audience good-humouredly rose, that strangers might recognize the truth of the portrait. — Probably here the linen house-front closes, leaving the two actors in front of it. — **κατὰ τί**: nearly the same as *διὰ τί* or *τίνος ἕνεκα*.

240. **χρήστων**: from *χρήστης money-lender*, not from *χρηστός*. Note the dominant vowel in the verse.

241 Note the *ὁμοιοτέλευτον* of the three verbs, *-ομαι*. Strepsiades is being "harried and plundered," as Attica itself was. — **ἐνεχυράζομαι**: here not middle as in 35, but passive, and taking an acc. like other verbs of depriving.

243. **νόσος ἱππική**: see 74. The poet may have in mind the

ἀλλά με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιν,
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ', ὅντιν' ἂν
πράττῃ μ', ὀμοῦμαί σοι καταθήσειν τοὺς θεούς.
Σω. ποίους θεοὺς ὀμεῖ σύ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμ' οὐκ ἔστι. Στ. τῷ γὰρ ὄμνυτ'; ἢ
'σιδᾱρέοισιν' ὥσπερ ἐν Βυζαντίῳ;
Σω. βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς,
ἄττ' ἐστὶν ὀρθῶς; Στ. νὴ Δί', εἴπερ ἔστι γε.
Σω. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν εἰς λόγους,
ταῖς ἡμετέραισι δαίμοσιν; Στ. μάλιστά γε.

appetite (δεινὴ φαγεῖν) of the cancer (φαγέδαινα) or the βουλιμία (Xen. *Anab.* 4. 5. 7). Rogers translates "a galloping consumption."

246. πράττῃ: middle voice, *to charge, demand as a price*, with two accusatives. — καταθήσειν: *to pay down*. — θεούς: with ὀμοῦμαι.

247. ποίους: used in scornful question, or rather exclamation, with the word repeated that has raised the scorn; *what gods forsooth?* or *gods indeed!*

248. νόμισμα: means not only "current usage and belief," but *current coin, currency*, which is Strepsiades' sense of it. Since Greek coins were often stamped with the image of the gods, he naturally asks, *with what currency, pray, do you swear* (if you have no θεός-currency)? — τῷ: seems to be the syntax of business (dat. of instrument), not of religion (acc. of the god sworn by).

249. σιδαρέοισι: the Doric form because Byzantium was a Doric colony. Perhaps he drawls out with some contempt the mention of their *i-i-i-r-on* money though probably at this period iron was used only in obols, if at all, even among the Dorians.

250–62. A bit of parody on the initiation into Orphic mysteries. — τὰ θεῖα πράγματα: *true religion*, or *theology*; in prolepsis, as at 95, 145.

251. ἄττα: = ἄτινα; so 345, 589, and often. — ὀρθῶς: see on 228. Science every now and then offers a "correct" exposition of religion. Professor Socrates and rustic Strepsy are enduring types. — ἔστι: = ἔξεστι.

253. ἡμετέραισι: an emphatic *our*. Unemphatic "our" would be ἡμῶν in predicate position.

Σω. κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.
Στ. ἰδοὺ κάθημαι. Σω. τουτονὶ τοίνυν λαβὲ
τὸν στέφανον. Στ. ἐπὶ τί στέφανον; οἴμοι, Σώκρατες,
ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.
Σω. οὔκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
ἡμεῖς ποιοῦμεν. Στ. εἶτα δὴ τί κερδανῶ;
Σω. λέγειν γενήσει τρῖμμα, κρόταλον, παιπάλη.

254. σκίμποδα: the sacred *sofa*, *trundle-bed*, or *cot* caricatures the θρόνος used in the Orphic initiation. Cp. the Eleusinian scene in the Frontispiece.

256. ἐπὶ τί: *to what purpose*.

257. με: object of θύσετε, but thrust well to the front, even into the heart of a word-group; see Appendix. — ὅπως: with fut. indic. expressing exhortation or command (S. 1115, HA. 886, G. 1352); common in daily speech, *e.g.* 489, 882. — θύσετε: at sight of the wreath Strepsiades recalls that victims of sacrifice were wreathed, also that he had seen (perhaps recently) the unhappy Athamas thus wreathed for death in the tragedy by Sophocles — Athamas that had married Νεφέλη! And was not he himself seeking an interview with the Νεφέλαι? No wonder he yowls οἴμοι.

258. τοὺς τελουμένους: *the initiates*; reassuring for the victim.

259. ἡμεῖς: professional. — κερδανῶ: the question of questions for Strepsiades — what he is to make out of it.

260. He is to become more than a "clever speaker" (δεινὸς λέγειν); he is to be a *smooth fellow* (τρῖμμα); a *rattler* (or clapper, or castanet, κρόταλον); *fine meal* itself (παιπάλη) — all terms chosen appropriate to the action; for according to the schol. Socrates here rubs some porous stones together (hence τρῖμμα, "διὰ τὸ τρίβεσθαι τοὺς λίθους"), then knocks them against each other (hence κρόταλον, "διὰ τὸ κρούεσθαι"), then gathers up the small fragments and dredges the old man with them as with flour. All this is a close parody on the rite of purification (κάθαρσις) as practised by itinerant superstition-peddlers on ignorant dupes. See the Frontispiece ("Initiation into the Eleusinian Mysteries").

ἀλλ' ἔχ' ἀτρεμεί. Στ. μὰ τὸν Δί', οὐ ψεύσει γέ με· καταπαττόμενος γὰρ παιπάλη γενήσομαι.

Σω. εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ἐπακούειν.
ὦ δέσποτ' ἄναξ, ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν μετέωρον,
λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βροντησικέραυνοι,
ἄρθητε, φάνητ', ὦ δέσποιναι, τῷ φροντιστῇ μετέωροι.
Στ. μήπω μήπω γε, πρὶν ἂν τουτὶ πτύξωμαι, μὴ καταβρεχθῶ.

262. Thus dredged Strepsiades is sure he will become a floury (flowery) speaker. The initiation is carried on into the

ΠΑΡΟΔΟΣ 263–477

After the spoken iambic trimeters of the πρόλογος follows the πάροδος or Chorus Processional, partly chanted, partly sung. In this play, however, the chorus does not come into view till v. 326.

263–74. Chanted anapaestic tetrameters; see Introd. § 132 *β'* for rhythm, § 132 *α'* for diction.

263. εὐφημεῖν: the solemn opening word of religious service (= *favete linguis*), in slow spondaic measure. — ἐπακούειν: *to listen to with attention.*

264 f. This trinity of gods is not born of the poet's fancy. He is satirizing the materialism of his day. *Air* was god for Diogenes of Apollonia (n. on 229), *aether* for Euripides the rationalist, and Νεφέλαι merely visualize the new nonsense and complete a trinity — the preferred number in oaths and other solemnities. — ἄναξ: at this time was no longer used as in Homer of human princes and masters, but only of deities and heroes (= *Lord*).

265. βροντησι-κέραυνοι: altered to suit the new goddesses from Homer's epithet of Zeus, τερπικέραυνος.

266. φροντιστῇ: *i.e.* Socrates; not in the humble tone of "David thy servant," but in that of "Professor Socrates thy *savant*."

267. τουτί: *sc.* τὸ ἱμάτιον.

τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα.

Σω. ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν·
εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι κάθησθε,
εἴτ' Ὠκεανοῦ πάτρὸς ἐν κήποις ἱερὸν χορὸν ἵστατε Νύμφαις,
εἴτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύεσθε πρόχοισιν,
ἢ Μαιῶτιν λίμνην ἔχετ' ἢ σκόπελον νιφόεντα Μίμαντος·
ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.

The candidate having thus veiled himself, the parody of an initiation was complete; see the Frontispiece.

268. τὸ ἐλθεῖν ἐμέ: *to think of my coming!* exclamat. inf., S. 1262, HA. 962, G. 1554.

269. τῷδε: Strepsiades; goes with **ἐπίδειξιν**. — **εἰς**: of purpose, as **ἐπί** in 256: *to display yourselves.*

270–73 Not by name does the poet indicate the points of the compass, but by pictures: in the North, the *snow-swept sacred summits of Olympus*; in the West *Father Ocean's gardens*, where *for the nymphs* the Clouds *range sacred dance-and song*; likewise in South and East.

272. ὑδάτων: "partitive" object of **ἀρύεσθε**; cp. 59.

273. *Lake Maeotis* is the modern Sea of Azov. The snowy cliff of *Mimas* juts out from Ionia, just above Chios.

274. ὑπ-ακούσατε: "hear and *answer*," *i.e. respond, obey*; distinct. from **ἐπ-ακούω** 263. — **ἱεροῖσι**: neut.; *rites, service*(? The only "sacrificial victim" present was Strepsiades). — **χαρεῖσαι**: a regular ritual term; *finding pleasure in.* Note the marks of poetry thus far: (1) no article with **κορυφαῖς, πατρός, κήποις, προχοῖς, σκόπελον**; (2) locative dat. **προχοαῖς** without preps.; (3) the word **προχοαῖς** (*outpourings*) for **στόμα** (*mouth*

Χορός

ἄέναοι Νεφέλαι, [ᾠδή
ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον, 276
πᾱτρὸς ἀπ' Ὠκεανοῦ βαρυᾱχέος
ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
δενδροκόμους, ἵνα 280
τηλεφανεῖς σκοπιὰς ἀφορώμεθα,
καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,
καὶ ποταμῶν ζαθέων κελαδήματα,
καὶ πόντον κελάδοντα βαρύβρομον·
ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται 285
μαρμαρέαισιν αὐγαῖς.

of river); (4) the uncontracted forms χρυσέαις, νιφόεντα (273); (5) ἀρύω for ἀρύτω; (6) πρόχους for ὑδρία (*pitcher*), the compound χιονό-βλητος, σκόπελος for ἄκρον or ὄρος, νιφόεις for χιονιζόμενος or νιφόμενος.

275–90. Still invisible, the 24 Clouds "hear and answer" the invocation with a στροφή of dactyls; see Introd. § 134. "Except in the *Nubes* and *Aves*, where Arist. strikes a higher note, the lyrical portions of Comedy are rarely free from parody" (Starkie on *Vesp.* 317). The "higher note" is finely struck in the πανόραμα following. Poetic as the diction is, there is no trace of parody.

276. As "deep calleth unto deep," so the Clouds summon each other to *rise to view* (φανεραί) *in dewy ductile form.* — φύσιν: acc. of specificat.; in the sense of *form* cp. Homer's φυή in οὐ δέμας οὐδὲ φυήν (*Il.* 1. 115).

281. ἀφ-ορώμεθα: ἀφ-ορᾶν is *to look off at, to regard from a distance.* From their mountain-summits they see the four things most salient: mountain-spurs (σκοπιαί), valley, river, and sea.

282. καρπούς: acc. of specificat. with ἀρδομέναν; cp. Xen. ἀποτμηθέντες τὰς κεφαλάς.

285. γάρ: the endless night of v. 1 is now passed, and the clouds rise (ἀρθῶμεν 276), not because summoned by Socrates as he boasts in 291, but *because* (γὰρ) *aether's eye* (the sun) *is gleaming.*

ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
ἀθανάτας ἰδέας ἐπιδώμεθα
τηλεσκόπῳ ὄμματι γαῖαν. 290

Σω. ὦ μέγα σεμναὶ Νεφέλαι, φανερῶς ἠκούσατέ μου καλέσαντος.
ἦσθου φωνῆς ἅμα καὶ βροντῆς μυκησαμένης θεοσέπτου;

Στ. καὶ σέβομαί γ', ὦ πολυτίμητοι, καὶ βούλομαι ἀνταποπαρδεῖν

288. νέφος ὄμβριον: they are to *shake off the rain cloud* from their *immortal form* (ἰδέας gen.) like some black ἱμάτιον. Schol. on 289 says they are to appear in ἐσθῆς ποικίλη. — Note the departures from prose level in the song: (1) Doric ᾱ in εὐ-άγητον (ἡγέομαι) 276, βαρυ-αχέος 278, ἀρδομέναν 282, ἀθανάτας 289; (2) uncontracted βαρυ-αχέος 278, ὀρέων 279, μαρμαρέας 286; (3) middle voice of ἀφορώμεθα 281: (4) poetic words ἄεναοι 275, χθών 282, ζάθεος and κελαδήματα 283, ὄμμα, σελαγεῖται, and ἀκάματος 285, μαρμάρεος 286, νέφος 287; (5) poetic compounds δενδρο-κόμος 280, τηλε-φανής 281, τηλε-σκόπος 290, βαρυ-αχής 278, βαρύ-βρομος 284: (6) the forms ἀθανάτας (-άτου) 289, γαῖαν 290; (7) the long first syllable of πατρός 277, as in Κέκροπος 301. See note on 335.

291–97. A return to the chanted anapaests. The poetic touches here, as μέγα for μάλα, and μυκησαμένης and θεοσέπτου in 292, are meant only as bombast.

292. Note the sound play on η. — Schol. on 294 says of the theatric βροντεῖον, or thunder machine: ἦν ἀμφορεύς, ψηφῖδας (*pebbles*) ἔχων θαλασσίας. ἦν δὲ λέβης (*kettle*) χαλκοῦς, εἰς ὃν αἱ ψῆφοι κατήγοντο, καὶ κυλιόμεναι (*by their rolling*) ἦχον ἀπετέλουν ἐοικότα βροντῇ.

293. καί . . . γε: assents, and adds an emphatic item; *aye, and.* — Here, hard upon true poetry, follows, as so often in Arist., coarse jesting, which can only be condemned by modern standards, yet is left standing that the student may learn of other climes and ages than his own. — **ἀντ-αποπαρδεῖν** from πέρδομαι *to break wind.*

πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ πεφόβημαι·
κεἰ θέμις ἐστίν, νυνί γ' ἤδη, κεἰ μὴ θέμις ἐστί, χεσείω. 295

Σω. οὐ μὴ σκώψῃς μηδὲ ποιήσῃς ἅπερ οἱ τρυγοδαίμονες οὗτοι,
ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κῖνεῖται σμῆνος ἀοιδαῖς.

Χο. παρθένοι ὀμβροφόροι, [ἀντῳδή
ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὔανδρον γᾶν
Κέκροπος ὀψόμεναι πολυήρατον· 301
οὗ σέβας ἀρρήτων ἱερῶν, ἵνα
μυστοδόκος δόμος

294. τε-τρεμαίνω: a reduplicated τρέμω.

295. χεσείω: a desiderat. in -σείω from χέζω *to go to stool*; S. 616, HA. 573, G. 868.

296. οὐ μή: with subjv., usually with fut. indic., to express strong prohibition; S. 1639, GMT. 297 f., 301, G. 1361, HA. 1032 *a*. — Disapproval of what the "comic devils" do on the stage is a standing joke upon themselves. — τρυγο-δαίμονες, formed on analogy of κακο-δαίμονες, is a comic variant on τρυγ-ῳδοί, *lees-singers*, the rustics who smeared their faces with wine-lees and sang derisive songs.

297. ἀοιδαῖς: ᾠδαῖς in prose. — The Clouds having summoned each other from the ends of the earth with song (after the manner of the Valkyrs in Wagner's opera), Socrates may well say that a *perfect swarm* (σμῆνος) *of goddesses is astir with songs*.

299–313. A bird's-eye view of an ideally holy city. The student should note for himself the Doric forms and poetic diction, syntax, and metre, which mark this antistrophe as the mate of the strophe.

300. λιπαράν: *shining, brilliant*: an epithet bestowed by Pindar, and proudly claimed and expected by the Athenians ever after; see *Ach.* 640.

302. οὗ σέβας: *sc.* ἐστί. ἄρρητα are the Mysteries. — ἵνα: *where*, as in 190.

303. δόμος: the temple that

ἐν τελεταῖς ἁγίαις ἀναδείκνυται,
οὐρανίοις τε θεοῖς δωρήματα,
νᾱοί θ' ὑψερεφεῖς καὶ ἀγάλματα,
καὶ πρόσοδοι μακάρων ἱερώταται,
εὐστέφανοί τε θεῶν θυσίαι θαλίαι τε
παντοδαπαῖσιν ὥραις,
ἦρί τ' ἐπερχομένῳ Βρομία χάρις,
εὐκελάδων τε χορῶν ἐρεθίσματα,
καὶ μοῦσα βαρύβρομος αὐλῶν.

Στ. πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὦ Σώκρατες, αὗται

"receives the initiated" (*μύστης* and δέχομαι) is in sad truth *thrown wide* (ἀναδείκνυται) at the present time; it lies in ruins in the village of Eleusis, twelve miles from Athens.

305. **οὐρανίοις**: in contrast to Demeter and Persephone, the goddesses of the temple at Eleusis just mentioned. These belonged to the nether group (*χθόνια*).

306. Also of these *high-roofed temples* the ruins still stand, *e.g.* of the Parthenon and the Theseum: but the colossal statues (*ἀγάλματα*) of Athens have perished.

307. *Processions most sacred to the blessed gods* were especially brilliant at the Panathenaea and the Dionysia, combining the glittering cars and the equestrianism of our secular circus parade with the music of a church-pageant at St. Peter's and the sacred dance of the ancient Hebrews.

308. **εὐστέφανοι**: because victim, altar, priests, and banqueters all wore chaplets.

310. Over against the sacrifices and banquets *of all seasons* is set pre-eminently, *when spring comes on*, the *Bromian joy*, *i.e.* the Dionysiac festival now present, with its *teasings* of *tuneful* choruses. — The adj. *βρόμιος roaring* (verb *βρέμω*), from the frequency of its application to Διώνυσος, came to be a proper name Βρόμιος for the god obstreperous.

312. **ἐρεθίσματα**: *provocatives* to joy in general; or it may refer to the *contests* of dithyrambic, tragic, and comic choruses.

313. **μοῦσα**: *music*. **βαρύβρομος**: applied to the flute

αἱ φθεγξάμεναὶ τοῦτο τὸ σεμνόν· μῶν ἠρῳναί τινές εἰσιν;

Σω. ἥκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς·
αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσιν
καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατάληψιν.

(αὐλός) must be *loud-sounding* rather than *deep-sounding*. — On re-study of the ode as a whole, note the sound play in the endings of 304–309, the *θ* in 309, the echo in εὐκέλαδος 312 of the strophic words κελαδήματα 283 and κελάδοντα 284, the repetition of *βαρύβρομος* 313 from 284, and the scansion of Κέκροπος 301 and *βαρύβρομος* 313. A memorizing and chanting of the ode will help one to feel why Arist. is numbered among the great poets of the world.

314–438. Anapaestic tetrameters.

314. αὗται: the Clouds are not seen till 323; but Strepsiades knows they are hero-esses from their feminine voice.

315. μῶν: *μὴ οὖν* = 'surely not . . . , are they?'

316. ἥκιστ' ἀλλά: drop ἀλλά in transl., as in v. 204.

317. γνώμην: has many meanings: *maxim, glittering generality, striking thought in a telling phrase.* A glib talker with the knack of striking off such γνῶμαι was called γνωμο-τύπος; cp. 952. — διάλεξιν: *dialectic, the art of disputation, debate.* — νοῦν: *reason.*

318. What the rhetorical ideals of v. 317 amount to is now given in plain Aristophanese: *phrases portentous* and *prating, striking* and *catching* — the last two reminding one of the famous law-firm "U. Ketchum and I. Cheatham." — περίλεξιν: merely *circumlocution*, not "talking round" one to deceive him. — κροῦσιν: may mean *ἀπάτη deceit*, as the schol. says and as it often certainly does mean; but perhaps it is better here to take it of *striking, telling* rhetoric. Note the series of derisive abstracts in *-σις*, parodying the word-formations and phraseology of the New Rhetoric.

Στ. ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται,
καὶ λεπτολογεῖν ἤδη ζητεῖ, καὶ περὶ κᾱπνοῦ στενολεσχεῖν,
καὶ γνωμιδίῳ γνώμην νύξασ' ἑτέρῳ λόγῳ ἀντιλογῆσαι·
ὥστ', εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανερῶς ἐπιθυμῶ.

Σω. βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'· ἤδη γὰρ ὁρῶ κατιούσας
ἠσῦχῇ αὐτάς. **Στ.** φέρε, ποῦ; δεῖξον. **Σω.** χωροῦσ' αὗται πάνυ πολλαὶ
διὰ τῶν κοίλων καὶ τῶν δασέων, αὗται πλάγιαι. **Στ.** τί τὸ χρῆμα;
ὡς οὐ καθορῶ. **Σω.** παρὰ τὴν εἴσοδον. **Στ.** ἤδη νυνὶ μόλις οὕτως.

319. **ταῦτ' ἄρα**: *so then, that's the reason then*; cp. 353. ταῦτα, adverbial acc. = οὕτως (S. 993, HA. 719 *c*, G. 1060), but we may translate as if διὰ ταῦτα. — **φθέγμα**: perhaps a high word. — **πεπότηται**: ποτάομαι, a poetic derivat. of πέτομαι; the perfect = *to be a-flutter, to be on the wing*.

320. **λεπτο-λογεῖν. στενο-λεσχεῖν**: *to subtilize* and *quibble-ize*. — **καπνοῦ**: the first syllable is long, though in 330 it is short.

321. The duel of sophists is not between brain and brawn, but between sharp and "sharper," rapier and bodkin, style and stiletto. — **λόγῳ ἀντι-λογῆσαι**: word-play; *to counterargue* or *argue back with argument*.

322. After his κάθαρσις or purification, Streps. now longs to pass to the last stage of initiation, the ἐπ-οπτεία or actual vision of the gods.

323. Mt. Parnes frowns down on the Attic plain from the north.

324. **αὗται**: *there, yonder*.

325. **πλάγιαι**: *aslant*, probably trailing colours of sunset and sunrise glory (ἀνθὴς ποικίλη, schol. 299).

326 **ὡς**: causal. — **εἴσοδον**: *i.e.* to the theatre. To break

Σω. *νῦν γέ τοι ἤδη καθορᾷς αὐτάς, εἰ μὴ λημᾷς κολοκύνταις.*

Στ. *νὴ Δί' ἔγωγ', ὦ πολυτίμητοι· πάντα γὰρ ἤδη κατέχουσι.*

Σω. *ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ἤδησθ' οὐδ' ἐνόμιζες;*

Στ. *μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἡγούμην καὶ κἄπνὸν εἶναι.* 330

Σω. *οὐ γάρ, μὰ Δί', οἶσθ' ὁτιὴ πλείστους αὗται βόσκουσι σοφιστάς,*
Θουριομάντεις, ἰᾱτροτέχνας, ἄνδρας μετεωροφένᾱκας·

through the illusion of the play by allusion to the realities of the theatre is a common trick of comedy to the present day. — **ἤδη νυνί**: *now at length.*

328. **ὦ πολυτίμητοι**: exclamatory, as in 219; not address. The word is a regular epithet of the gods; cp. 269, 293, and often. — **πάντα**: *i.e. the whole place.* — **κατέχουσι**: *are occupying.*

330. **μὰ Δία**: negative; *O Zeus, no.* Drop ἀλλά in translat., as in 204.

331–34. As in 316, it is not Socrates, but Arist. masked as Socrates, that is speaking.

331. **γάρ**: *that is because.* — **ὁτιή**: probably from ὅτι ἦ, *that in truth*; common in Arist. as in 755, 784, 1046, 1258. Cp. τιή. — **βόσκουσι**: *to pasture, victual, provide provender*; of men used only contemptuously, for τρέφω. Cp. ἄλφιτα 106. — **σοφιστάς**: *professors*; from σοφίζω *to make wise*. The various species are named in the next verses: prophets, pill-men, p(h)ilosophers, and poets.

332. Caesura isolates the items as in 13, 225. By *Thurian soothsayers* he means such as Lampon, still high in favour as he was with Pericles, who had put him in charge of all religious matters connected with the founding of Thurii (443 B.C.), making him, as it were, Bishop of the Philippines. — **ἰατροτέχνας**: at this time the most famous *healing artists* were Hippocrates, the Father of Medicine, and Herodicus, brother of the Sicilian orator Gorgias. — **μετεωρο-φένακας**: *transcendental*

κυκλίων τε χορῶν ἁσματοκάμπτας, σφρᾱγῖδονυχ-
αργοκομήτας.
οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσο-
ποιοῦσι.
Στ. ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν
δάιον ὁρμάν,' 335
'πλοκάμους θ' ἑκατογκεφάλα Τυφῶ,' 'πρημαινού-
σας τε θυέλλας,'

quacks; the early gropers in astronomy and meteorology (τὰ οὐράνια), as Anaxagoras, Hippias, Meton, Prodicus (vv. 360–61), and Diogenes of Apollonia (see on 229, 264). Astronomy was as disquieting to the established religion then as was Evolution to the modern world forty years ago.

333. τε: connects *βόσκουσι* in 331 with its repetition in 334: cp. 359, 566, 571, and often. — ἁσματοκάμπτας: the '*song twisters* of the circle-choruses' are the poets of dithyrambs, whose music was florid with ornament and whose choruses circled about the altar and were not ranged τετράγωνοι (*four-cornered*) as in the drama. — σφραγιδ-κτέ.: *sealring-long-nailed-dilettante-longhairs*; the persistence of the type seems to prove that Arist. has here hit on the essentials, not the *accidentia*, of fine-art professionals. (Cp. Tennyson's "snowy-banded, dilettante, delicate-handed priest.") For the long hair see 349, *Ach.* 390, * Av.* 911.

335. ταῦτ' ἄρα: see 319 n. — ἐποίουν: *composed, i.e. celebrated in song*. Note in the following (1) Doric ᾱ in gen. pl. and gen. sing. (-κεφάλα). (2) long first syllable in ὑγρᾶν (cp. 320, 301, 277 καπνοῦ, Κέκροπος, πατρός). (3) poetic vocabulary, (4) compound adjectives, and (5) the sound-play with the Doric ᾱ. These phrases may be quotation, not parody; see Introd. § 35. The student might find parallels in English literature for *the ravaging rush of liquid Clouds sheen-whirling*. With στρεπτ-αιγλᾶν cp. τερπι-κέραυνος in Homer.

336. To call the Clouds *the tresses of hundred-headed Typhos* (god of the whirlwind) would not now be held bombastic; and *scorching blasts* is a commonplace. But in that great period of Greek literature they seemed lurid and

εἶτ' 'ἀερίας διερᾶς γαμψοὺς οἰωνοὺς ἀερονηχεῖς,'
'ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν·' εἶτ' ἀντ' αὐτῶν κατέπινον
κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν κρέᾰ τ' ὀρνίθεια κιχηλᾶν.

Σω. διὰ μέντοι τάσδ' οὐχὶ δικαίως; Στ. λέξον δή μοι, τί παθοῦσαι,
εἴπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι γυναιξίν;
οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦται. Σω. φέρε, ποῖαι γάρ τινές εἰσιν;

Στ. οὐκ οἶδα σαφῶς· εἴξασιν δ' οὖν ἐρίοισιν πεπταμένοισιν,

windy rather than simple and direct. — **πρημαινούσας**: an equiv. of Homeric *πρήθω* *to blow* and *to burn*.

337. **ἀερίας διερᾶς**: Homer calls the sea *the wet* (*ὑγρή*) as he calls morning *the early* (*ἠοίη*); so here the feminine adj. *ἀερία* serves as substantive. But the *air-swimming, crook-clawed birds of the liquid airy* (meaning the clouds) leaves Homer far behind.

338. **ἀντ' αὐτῶν**: *in return for which* (phrases).

339. **κιχήλα** is Doric for *κίχλη* *thrush*. — Opportunity for this feasting was had by the "cyclic" poets at the training tables of the ten choruses — one for each tribe, the expenses of which were met by the rich men of the tribe in turn as *χορ-ᾱγοί*.

340. **τάσδε**: *i.e.* *τὰς νεφέλας ἐπαινουμένας*. — **οὐχὶ δικαίως**: supply *καταπίνουσι*; *i.e.* "Is this guzzling of goodies any more than a just recompense for their fine phrases in honour of these goddesses?" — **τί παθοῦσαι**: *what is the matter with them that —?* S. 1279 *c*, HA. 968 *c*, G. 1566.

341. **εἴξασι**: 3d pl. of **ἔοικα**.

342. **ἐκεῖναι**: *yonder* clouds in the sky.

343. **δ' οὖν**: he does not know exactly; *but certainly*. — **πεπταμένοισιν**: prose would use *ἀνα-πετάννυμι*, here, as so often, electing the compound verb, while poetry chooses the simple.

κοὐχὶ γυναιξίν, μὰ Δί', οὐδ' ὁτιοῦν· αὗται δὲ ῥῖνας ἔχουσιν.

Σω. ἀπόκριναί νυν ἅττ' ἂν ἔρωμαι. Στ λέγε νυν ταχέως ὅ τι βούλει.

Σω. ἤδη ποτ' ἀναβλέψας εἶδες νεφέλην κενταύρῳ ὁμοίαν, ἢ παρδάλει, ἢ λύκῳ, ἢ ταύρῳ; Στ. νὴ Δί' ἔγωγ'. εἶτα τί τοῦτο;

Σω. γίγνονται πάνθ' ὅσα βούλονται· κᾆτ' ἢν μὲν ἴδωσι κομήτην ἄγριόν τινα τῶν λασίων τούτων, οἷόνπερ τὸν Ξενοφάντου, σκώπτουσαι τὴν μανίαν αὐτοῦ κενταύροις ᾔκασαν αὐτάς.

Στ. τί γάρ, ἢν ἅρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί δρῶσι;

344. ῥῖνας; the schol. says that the *noses* were μεγάλαι and the masks in other ways ridiculous and unseemly. The business of comedy was caricature, not presentation of beauty, as perhaps we should prefer here. — Note that in comedy initial ῥ will always make a preceding short syllable long except in parodies and hexameters. Here δὲ ῥῖνας as if δερρῖνας; cp. the written double ρ in augment (ἔρ-ρεον for example), and see 416, 647, and often.

346. ἤδη ποτέ: *ever at any time, ere now*. Cp. *Hamlet* 3. 2, where the courtier Polonius, in careful accord with the wish of the prince, finds that yonder cloud is now "like a camel," now "backed like a weasel," now "very like a whale."

349. ἄγριον: *lecherous*. — τὸν Ξενοφάντου: is the dithyrambic poet Hieronymus, one of the *shaggheads* (λάσιοι) of v. 333, and mentioned by name in *Ach.* 388 — possibly presenting a dithyramb at this same festival.

350. μανίαν: here is *lewdness*. — κενταύροις: because as half-beasts they were λάσιοι and ἄγριοι. — ᾔκασαν: gnomic aor. (εἰκάζω), as seen by the mood of the conditioning clause.

351. Σίμωνα: some temporary

Σω. ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.

Στ. ταῦτ' ἄρα ταῦτα Κλεώνυμον αὖται τὸν ῥίψασπιν χθὲς ἰδοῦσαι,
ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

Σω. καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὁρᾷς, διὰ τοῦτ' ἐγένοντο γυναῖκες. 355

Στ. χαίρετε τοίνυν, ὦ δέσποιναι· καὶ νῦν, εἴπερ τινὶ κἄλλῳ,
οὐρανομήκη ῥήξατε κἀμοὶ φωνήν, ὦ παμβασίλειαι.

Χο. χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηρᾶτὰ λόγων φιλομούσων,

unworthy, known now only by this verse, v. 399, and a mention of him by Eupolis as a peculator.

352. **ἐγένοντο**: gnomic.

353. **ταῦτα**: repeats **ταῦτ'**; *that's it then — that's why* —; cp. 319. — **Κλεώνυμον**: in Arist. he is a corpulent coward, a greedy cormorant, a perjured flatterer. He is barked at and nipped in the heels by the poet's jokes for at least fifteen years — from *Ach.* to *Thesm.*; cp. 400, 673 ff. — **χθές**: *only yesterday*: referring to the battle of Delium fought six months before, where there was much "shield-throwing" by the defeated Athenians.

354. **ἔλαφοι**: proverbially timid.

355. **καί . . . γε**: *yes, and now*; n. on 293. — **Κλεισθένη**: another pet abomination of the poet, serving twenty-odd years (from *Ach.* to *Ran.*) as his model of a womanish, lecherous shaveling. — Arist. counts on his presence in the audience, and of course there is a roar at his expense. — **διὰ τοῦτο**: *that's why.*

356. **χαίρετε**: the 24 Clouds are now all present.

357. **οὐρανομήκη κτέ.**: this from Strepsy proves that bombast is catching.

358 ff. Chanted for the chorus by its headman, or **κορυφαῖος** (**κορυφή** *head*), who always acted as spokesman when the "chorus" engaged in non-lyric dialogue with the actors. — **παλαιογενές**: sounds Homeric and respectful.

σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς
ὅ τι χρήζεις·
οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν
πλὴν ἢ Προδίκῳ, τῷ μὲν σοφίας καὶ γνώμης οὕνεκα, σοὶ δέ,
ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τὠφθαλμὼ παραβάλλεις,
κἀνυπόδητος κακὰ πόλλ' ἀνέχει κἀφ' ἡμῖν σεμνοπροσωπεῖς.

Στ. ὦ γῆ, τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατῶδες.

Σω. αὗται γάρ τοι μόναι εἰσὶ θεαί, τἆλλα δὲ πάντ' ἐστὶ φλύαρος.

Στ. ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς γῆς, οὐλύμπιος οὐ θεός ἐστιν;

but addressed to the grey-headed schoolboy is of course comic.

359. **λεπτοτάτων κτέ.**: *O priest of subtlest twaddle*; Arist. again speaks for himself, not for the character in the scene.

360. **μετεωρο-σοφιστῶν**: *professors of the High Lights*. — For **ὑπακούσαιμεν** see 274.

361. **πλὴν ἤ**: *except*; pleonastic, like **ἀλλ' ἤ**. — **Προδίκῳ**: professor of Synonymand Acribology (**ἀκριβο-λογία**) — an excellent teacher. Socrates said (Plato, *Theaet.* 151 *b*), for pupils without ideas His **σοφία** is here put on a par with Socrates' strut (**βρενθύεσθαι**), squint, and other eccentricities, as sufficient reason why these vaporous goddesses should "give ear and answer."

363. **ἐφ' ἡμῖν**: **ἐπί** causal.

364. **ὦ γῆ**: *O Gee*; proper exclamation for a farmer, if "gee" were not slang. For the gen. following see on 153; for the word **φθέγμα**, 319.

365. **τοι**: *you know, mark you.* — **τἆλλα πάντα**: *v.* in the way of gods or dogmas — **φλύαρος**: the Athenians had before this heard the characters in Euripides' tragedies reduce the god to *nonsense*

366 **πρὸς τῆς γῆς**: *for land's*

Σω. *ποῖος Ζεύς; οὐ μὴ ληρήσῃς, οὐδ' ἔστι Ζεύς.* **Στ.** *τί λέγεις σύ;*
ἀλλὰ τίς ὗει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἁπάντων.

Σω. *αὗται δήπου· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.*
φέρε, ποῦ γὰρ πώποτ' ἄνευ Νεφελῶν ὗοντ' ἤδη τεθέασαι;
καίτοι χρῆν αἰθρίας ὗειν αὐτόν, ταύτας δ' ἀποδημεῖν.

Στ. *νὴ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·*
καίτοι πρότερον τὸν Δί' ἀληθῶς ὤμην διὰ κοσκίνου οὐρεῖν.
ἀλλ' ὅστις ὁ βροντῶν ἐστι φράσον, τοῦθ' ὅ με ποιεῖ τετρεμαίνειν.

sake, perhaps; again the fitting oath.

367. **ποῖος Ζεύς**: 247 n.; *Zeus Fiddlesticks!* — **οὐ μή**: 296 n. — **οὐδ' ἔστι**: *does not even exist.*

368. **τίς ὗει**: he has in mind Zeus's rainy epithets — *ὄμβριος, ὑέτιος, κελαινεφής, νεφεληγερέτα.* — **ἔμοιγε**: though all the world turn infidel, at least (**γε**) Streps. demands proofs.

369. **δήπου**: *of course.*

370. **ὗοντα**: *sc.* Δία, often omitted with weather-verbs *νείφει, βροντᾷ, ἀστράπτει*, κτέ. — **πώποτ' ἤδη**: *ever yet at any time*; cp. 346, 1061.

371. **αἰθρίας**: gen.; *in clear weather.* — **αὐτόν**: *of himself, alone*, without the aid of "**ταύτας**." Long before this, Anaximenes had observed that rain came only when "squeezed out" of thickened clouds; but not till now had "science" begun to spread among the people.

372. *Well* (**δή**) *certainly* (**τοι**) *that* (**τοῦτό γε**). — **εὖ προσ-έφυσας**: *neatly clinched*; lit. *made to grow fast to.*

Σω. αὗται βροντῶσι κυλινδόμεναι. Στ. τῷ τρόπῳ,
ὦ πάντα σὺ τολμῶν ;
Σω. ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ, κἀναγκασθῶσι φέρεσθαι,
κατακρημνάμεναι πλήρεις ὄμβρου δι' ἀνάγκην, εἶτα βαρεῖαι
εἰς ἀλλήλας ἐμπίπτουσαι ῥήγνυνται καὶ παταγοῦσι.
Στ. ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτάς, οὐχ ὁ Ζεύς, ὥστε φέρεσθαι ;
Σω. ἥκιστ', ἀλλ' αἰθέριος Δῖνος. Στ. Δῖνος ; τουτί
μ' ἐλελήθει,

375. **ὦ πάντα σὺ τολμῶν** : tragic style. Streps. is shocked but interested. This tree of knowledge had never grown on farm of his.

375–78. The explanation of thunder here and of lightning in 404 ff. is not a jest of Arist., but the real doctrine of the High Lights (360) throughout antiquity, *e.g.* of Anaxagoras, Democritus, Aristotle, the Stoics, and Lucretius.

376. **φέρεσθαι** : much used of inanimate things, which *go, come,* or *move* involuntarily ; so in 379, 395, 406.

377. **δι' ἀνάγκην** : since Pythagoras, philosophers had been "explaining" the operations of nature by *ἀνάγκη*, not by the gods ; so in 405, and cp. 1075.

379. **ὁ δ ἀναγκάζων . . . τίς** : the inevitable question which the world stubbornly puts in answer to its wise men, when they will solve the riddle of the universe by naming the process instead of the cause of the process, whether the name be Ἀνάγκη, Τύχη, Potent Matter, Evolution, Force, or Topsy's "Just Growed."

380. **αἰθέριος Δῖνος** : not quite the modern Evolution, but the ancient theory of an original Revolution, or Vortex, of the atoms, which somehow formed all things and was continued in the *ethereal whirl* of sun and stars around the earth. The philosophic term was usually *δίνη* ; but Arist. chooses *δῖνος* as nearer to *δῖος* or Διός, and in preparation for the pun to come later on *δῖνος*, the name of a deep earthenware drinking mug, wide at top and running down to a point, vortex fashion. — **ἐλελήθει** : just how Zeus could have been

ὁ Ζεὺς οὐκ ὤν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.
ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς
μ' ἐδίδαξας.

Σω. οὐκ ἤκουσάς μου, τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ
ἐμπιπτούσας ἀλλήλαισιν παταγεῖν διὰ τὴν πυκνότητα;

Στ. φέρε, τουτὶ τῷ χρὴ πιστεύειν; **Σω.** ἀπὸ σαυτοῦ
'γώ σε διδάξω. 385
ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεὶς εἶτ' ἐταράχθης
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησε;

Στ. νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ τετάρακται
χὤσπερ βροντὴ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν
ἀτρέμας πρῶτον 'παππὰξ' 'παππάξ,' κἄπειτ' ἐπάγει
'παπαπαππάξ,' 390

dethroned by Juice (if we may so alter his jug) the muddled old man could hardly have told. But Uranus had yielded to Cronus, Cronus to Zeus; why not Zeus to Δῖνος?

382. **οὐδέν πω . . . ἐδίδαξας**: Streps. is indeed *ἐπιλήσμων*.

385. **τῷ**: = *τίνι by what evidence*. — **ἀπὸ σαυτοῦ**: an application both of Socrates' favourite motto, *γνῶθι σαυτόν*, and of his method of teaching by proceeding from the known to the unknown.

386. **ἤδη**: *ever* (346). — **Παναθηναίοις**: a festival when all probably over-ate themselves, a prototype of our Christmas. — **εἶτα**: *then*, *i.e.* under the circumstances indicated by the partic. preceding.

387. **κλόνος**: a fine war-word of the *Iliad*; *din*, *turmoil*, *tumult*.

388. **δεινὰ ποιεῖ**: *acts* (*carries on*) *dreadfully*.

389. **ζωμίδιον**: *wee bit of broth*.

390. **ἐπ-άγει**: *ἐπι-* with the *after*-sense it has in *ἐπ-ῳδή*, *ἐπί-*

χὤταν χέζω, κομιδῇ βροντῷ παπαπαππάξ, ὥσπερ ἐκεῖναι.

Σω. σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτοῦϊ οἷα πέπορδας·
τὸν δ' Ἀέρα τόνδ', ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα βροντᾶν;

Στ. ταῦτ' ἄρα καὶ τὠνόματ' ἀλλήλοιν, βροντὴ καὶ πορδή, ὁμοίω.
ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρί, τοῦτο δίδαξον,
καὶ καταφρῦγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει;
τοῦτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἴησ' ἐπὶ τοὺς ἐπιόρκους.

Σω. καὶ πῶς, ὦ μῶρε σὺ καὶ κρονίων ὄζων καὶ βεκκεσέληνε,

λογος, ἐπί-γονος: hence here ἐπάγειν *to add* or *subjoin*. Or the verb may be used as in military matters: *to bring on* or *lead up* troops.

392. γαστριδίου: *tummykin*. — τυννουτου-ί: from Doric τυννός (= μικρός) and οὗτος: *this small*, with a gesture. Cp. *tant-illus*.

394. ταῦτ' ἄρα: 319 n. — βροντή . . . πορδή: Strepsy is a true ancient in holding to a close connection between things and their names; and if things are alike their names must be alike — though the resemblance here reminds one of the proposed derivation of Middletown from Moses, by dropping -oses and suffixing -iddletown.

395. αὖ: marks the transit to lightning.

396. τοὺς δέ: *while others*; as if τοὺς μέν had preceded in place of ἡμᾶς.

398. καὶ πῶς: *pray how?* — κρονίων: Cronus reigned before Zeus. To smell of his times is to smell of wigs and knee-breeches nowadays, to be old-fashioned, antediluvian, palaeozoic. — βεκκεσέληνε: *aboriginal*, or contempo-

εἴπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέπρησεν
οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἰσ' ἐπίορκοι·
ἀλλὰ τὸν αὑτοῦ γε νεὼν βάλλει καὶ Σούνιον 'ἄκρον 'Αθηνέων'
καὶ τὰς δρῦς τὰς μεγάλας· τί μαθών; οὐ γὰρ δὴ δρῦς γ' ἐπιορκεῖ.

Στ. οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν δῆθ' ὁ κεραυνός;

Σω. ὅταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῇ,
ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσᾷ, κἄπειθ' ὑπ' ἀνάγκης

rary with the ancient Phrygians whose name for bread, *βεκκός*, was thought by some to be the oldest in the world (Hdt. 2. 2); or as old as the Arcadians who boasted of being pre-lunar (*προσέληνοι*). Hence *βεκκεσέληνος*.

399. **δῆτα**: uncommonly distant from the interr. *πῶς*. — **Σίμωνα ... Κλεώνυμον**: the butts of 351, 353, are now joined by *Θέωρος*, probably some state official, who escapes oblivion solely through Aristophanes.

400. **σφόδρα**: with *ἐπίορκοι* = *ἐπιορκότατοι desperately perjured.*

401. **ἄκρον 'Αθηνέων**: a Homeric phrase (*Od.* 3. 278); hence long *α* in *ἄκρον* (335 n.) and Ionic *-εων*.

402. **τί μαθών**: *why?* Cp. *τί παθών*; in 340. — **γὰρ δή**: *for surely.*

403. **οὐκ οἶδα**: Poor Strepsy! He is not the first nor the last to forget to put in a "plea to the jurisdiction" before the bar of reason. — **ἔστιν**: "What *is* lightning really?"

405. **ὑπ' ἀνάγκης**: *ὑπό* with gen. rather than *διὰ* with acc. makes *ἀνάγκης* a personal agent, as we create by capital letters our modern deities Nature, Force, Evolution.

ῥήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα,
ὑπὸ τοῦ ῥοίβδου καὶ τῆς ῥύμης αὐτὸς ἑαυτὸν κατακαίων.

Στ. νὴ Δί', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν·
ὀπτῶν γαστέρα τοῖς συγγενέσιν, κᾆτ' οὐκ ἔσχων ἀμελήσας·
ἡ δ' ἄρ' ἐφυσᾶτ', εἶτ' ἐξαίφνης διαλᾰκήσασα πρὸς αὐτὼ
τὠφθαλμώ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον.

Χο. ὦ τῆς μεγάλης ἐπιθῡμήσας σοφίας ὤνθρωπε παρ' ἡμῶν,
ὡς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἕλλησι γενήσει,

407. **ῥοίβδον**: a rare word, = ῥοῖζος; perhaps *hurtling* instead of the prose *whirr* or *whistling*. — **ῥύμης**: *rush*, *current*; cp. ῥύσις, ῥυθμός, ῥέω.

408. Streps. is getting on; he can furnish his own illustration. — **ἀτεχνῶς**: *exactly*. — **Διασίοισι**: a festival old fashioned and decadent at this time, sacred to Ζεὺς Μειλίχιος and marked by family gatherings; cp. 864.

409. **γαστέρα**: a paunch filled with fat and blood, which was kept turning as it roasted before the fire (Hom. *Od.* 20. 25) — much like the Scotch haggis. — **καὶ εἶτα**: connecting partic. and finite verb, is dropped in English; so εἶτα 386, ἔπειτα 1042, καὶ ἔπειτα 624. — **ἔσχων**: σχάω = σχάζω 107. "To slacken" is "to slit"; often used of vein-cutting and blood-letting.

410. **δια-λακήσασα**: λάσκω, a dear word of Euripides, is often maliciously borrowed by Aristophanes.

412 ff. The κορυφαῖος is as pompous as at first (358): *O Mortal that hast thirsted after*, etc.

413. **καί**: broadens the horizon to include all Greece; καὶ "augmentative."

εἰ μνήμων εἶ καὶ φροντιστής, καὶ τὸ ταλαίπωρον ἔνεστιν
ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μήθ' ἑστὼς μήτε βαδίζων,
μήτε ῥῑγῶν ἄχθει λίαν μήτ' ἀριστᾶν ἐπιθυμεῖς,
οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,
καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,
νικᾶν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ πολεμίζων.
Στ. ἀλλ' οὔνεκά γε ψυχῆς στερρᾶς δυσκολοκοίτου τε μερίμνης
καὶ φειδωλοῦ καὶ τρῡσῐβίου γαστρὸς καὶ θυμβρεπῐδείπνου,

416. μήτε ῥιγῶν: for long τε before ῥ, see 344 n. μήτε in place of μηδέ is perhaps intentionally grandiose, after the manner of poets. — Here a bit of the real Socrates seems to be introduced; in Plato's *Symposium* are recorded instances of his endurance, *never wearying, whether standing, walking, or freezing.*

417 ff. A reversion again to the un-Socratic qualities of the hard-studying rhetorician, the water-drinker, the pale-face (ὠχρός 103), who shuns gymnasia and sacrifices even health to the new ambition, Success in Public Life (*νικᾶν πράττων*).

419. πράττων: a word much used of public activity in courts, senate, and assembly; cp. πολιτεύομαι. — γλώττῃ: τοῦτο γὰρ ὅπλον ῥήτορος (schol.). — πολεμίζων: *doing battle*; heroic for πολεμῶν.

420. οὔνεκα: *quod attinet ad, as for* — . — μερίμνης: a rather elevated word for φροντίδος of 229, 233.

421. τρυσι-βίου: *stingy*, lit. *life-wearing*. — θυμβρ-επι-δείπνου: in English we may generalize θύμβρα (*savoury*) and translate *vegetarian*.

ἀμέλει, θαρρῶν οὕνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν.

Σω. ἄλλο τι δῆτ' οὐ νομιεῖς ἤδη θεὸν οὐδένα πλὴν ἅπερ ἡμεῖς,
τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν, τρία ταυτί;

Στ. οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν ἀπαντῶν· 425
οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην λιβανωτόν.

Χο. λέγε νυν ἡμῖν, ὅ τι σοι δρῶμεν θαρρῶν, ὡς οὐκ ἀτυχήσεις
ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

Στ. ὦ δέσποιναι, δέομαι τοίνυν ὑμῶν τουτὶ πάνυ μικρόν, τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν ἄριστον. 430

422. **ἀμέλει**: imv., *have no care, no fear, never mind.* — **θαρρῶν**: 141 n. — **παρέχοιμι**: *sc.* ἐμαυτόν. They can pound on his "economical stomach" as they will; he will stand the test there. In Aeschylus' *Persians* 51 two warriors are called λόγχης ἄκμονες *anvils for the spear.*

423. **ἄλλο τι**: *sc.* ἔστιν ἤ; a mere interr. *nonne*, or the French opening *n'est-ce pas que* — S. 1542, HA. 1015 *b*, G. 1604. *Will you not indeed* (δῆτα) *refuse to believe* (οὐ νομιεῖς) *henceforth in any god?* οὐδένα after θεόν merely repeats the οὐ before νομιεῖς.

424. In 264 f. the divinities were Air, Aether, and Clouds; here, Vacuum, Clouds, and Tongue; in 627 they will be Respiration, Vacuum, and Air.

425. Strepsy is thoroughgoing, like all quick converts. He will cut his old friends dead, if he meets them (ἀπαντάω).

426. **ἐπι-θείην**: *sc.* on the altar.

427. **δρῶμεν**: subjunctive.

428. **θαυμάζων**: *venerating.*

430. **λέγειν**: with ἄριστον.

Χο. ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπόν
γ' ἀπὸ τουδὶ
ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.

Στ. μὴ 'μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων
ἐπιθυμῶ,
ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας
διολισθεῖν.

Χο. τεύξει τοίνυν ὧν ἱμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.
ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προ-
πόλοισι. 436

Στ. δράσω ταῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με
πιέζει
διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον ὅς
μ' ἐπέτριψε.
νῦν οὖν ⟨τούτῳ⟩ χρήσθων ἀτεχνῶς
ὅ τι βούλονται·

431. **τὸ λοιπόν γ' ἀπὸ τουδί**: imposing pleonasm; *hereafter from this present moment.*

432. **ἐν τῷ δήμῳ**: *i.e.* τῇ ἐκκλησίᾳ. — **γνώμας νικήσει**: *shall put through bills, carry propositions*; inner acc., as in 99.

433. **μὴ 'μοί γε**: *sc.* εἴπητε. — **λέγειν γνώμας**: a parliamentary phrase; *to propose* or *make motions.*

434. **ὅσα**: with inf. = *enough to* = τοσούτων ἐπιθυμῶ ὥστε. S. 1241, GMT. 759. — **στρεψοδικῆσαι**: the *omen* of his *nomen*. He desired only a shifty education, now called "practical."

435. **ἱμείρεις**: *yearn*; the prose word is ἐπιθυμῶ.

436. **προπόλοισι**: *ministrants, temple servants, i.e.* Socrates and his scholars. The new divinities take over old terms and rites, the parody of initiation is still kept up.

437. **ἀνάγκη**: the goddess of vv. 377 and 405 has now clutched poor Strepsiades.

439–56. Anapaestic hypermeter or "system," to be read in one breath and hence named πνῖγος, a *choker*, or μακρόν. Strepsiades has caught the spirit of long-winded speech. See Introd. § 132 γ'.

439. **τούτῳ**: *i.e.* Streps. himself.

τουτὶ τό γ' ἐμὸν σῶμ' αὐτοῖσιν
παρέχω, τύπτειν πεινῆν διψῆν
αὐχμεῖν ῥιγῶν ἀσκὸν δείρειν,
εἴπερ τὰ χρέ' διαφευξοῦμαι,
τοῖς τ' ἀνθρώποις εἶναι δόξω
θρασὺς εὔγλωττος τολμηρὸς ἴτης
βδελυρὸς ψευδῶν συγκολλητὴς
εὑρησιεπὴς περίτριμμα δικῶν
κύρβις κρόταλον κίναδος τρύμη
μάσθλης εἴρων γλοιὸς ἀλαζὼν
κέντρων μιαρὸς στρόφις ἀργαλέος
ματτυολοιχός·
ταῦτ' εἴ με καλοῦσ' ἅπαντῶντες,

440. γε: restrictive and explicative, like γάρ (γ' ἄρα) and γοῦν (γε οὖν); so in 484, 1180.

441. τύπτειν: Greek active where English uses passive or a substantive substitute; *for beating, hunger, thirst, dirt*, etc.

442. αὐχμεῖν: one is αὐχμηρός when his skin is rough and hard from lack of oil, and his hair needs oil or water. — ῥιγῶν: inf., not partic., as in 416. — ἀσκὸν δείρειν: *to flay into a wine-skin* is to flay one and use his skin as a wine-bottle, the Greek equiv. of "skinning alive."

443. εἴπερ: *if indeed*. — διαφευξοῦμαι: = μέλλω with fut. inf.; S. 1396, GMT. 407.

445–51. One of our poet's climaxes — this ambition *to be reputed a brazen, glib-tongued, impudent hustler* (ἴτης), *a stinking concocter of lies, a phrase-making lawsuit sharper, a walking statute book, a rattling* (κρόταλον) *foxy "slick" one, a supple, dissembling, oily braggart, a branded, low, shifty, troublesome, dessert-licker*. Could the goddess Λῆτα desire a more aspiring worshipper?

451. ματτυο-λοιχός: this last to remind us that the parasite-sophists frequented the tables of the rich — of Callias, for example — with tongues equally clever at flattery and at pheasants.

452. ἅπαντῶντες: οἱ ἀπ.

δρώντων ἀτεχνῶς ὅ τι χρῄζουσιν,
κεἰ βούλονται
νὴ τὴν Δήμητρ' ἔκ μου χορδὴν
τοῖς φροντισταῖς παραθέντων.

Χο. λῆμα μὲν πάρεστι τῷδέ γ'
οὐκ ἄτολμον ἀλλ' ἕτοιμον. ἴσθι δ' ὡς
ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
ἐν βροτοῖσιν ἕξεις.

Στ. τί πείσομαι; Χο. τὸν πάντα χρόνον μετ' ἐμοῦ
ζηλωτότατον βίον ἀνθρώπων διάξεις.

Στ. ἆρά γε τοῦτ' ἄρ' ἐγώ ποτ'
ὄψομαι; Χο. ὥστε γέ σου πολλοὺς ἐπὶ ταῖσι
θύραις ἀεὶ καθῆσθαι,
βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν
πράγματα κἀντιγραφὰς πολλῶν ταλάντων

453. δρώντων: imv., as παραθέντων in 456.

455. χορδήν: no dedication could be more complete!

457–75. Song and dance by the chorus. See Introd. § 135 for the rhythm, and note the elevated diction: λῆμα for φρόνημα or φύσις (*mettle*, perhaps, for *spirit*); κλέος for δόξα, with οὐρανόμηκες, making a Homeric phrase; βροτός for θνητός.

457. τῷδε: *sc.* Strepsiades.

458. ἴσθι: addressing him.

459. παρ' ἐμοῦ: with ἕξεις.

461 ff. Probably a parody on the εὐδαιμονία promised to all initiates into mysteries.

464. ἀνθρώπων: *in the world.* — διάξεις: if with the Clouds, presumably in "castles in the air."

465. ἆρα . . . ἄρα: the interr. and inferential forms in one and the same clause, said to appear only here in Attic literature.

466. ὄψομαι: the rites of initiation are being parodied throughout: after instruction in the new theology (250 ff.), renunciation of the old belief (425), and dedication to the phrontists (455 f.), there follows assurance of perfect

ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475

ἀλλ' ἐγχείρει τὸν πρεσβύτην ὅ τι περ μέλλεις προδιδάσκειν,
καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποπειρῶ.

Σω. ἄγε δὴ κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,
ἵν' αὐτὸν εἰδὼς ὅστις ἐστὶ μηχανὰς
ἤδη 'πὶ τούτοις πρὸς σὲ καινὰς προσφέρω. 480
Στ. τί δέ; τειχομαχεῖν μοι διανοεῖ πρὸς τῶν θεῶν;
Σω. οὔκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.
ἦ μνημονικὸς εἶ; Στ. δύο τρόπω, νὴ τὸν Δία·

bliss (464), and the vision (ἐποπτεύω) that the lawyers of all ages long for — a crowd of clients at their doors (469 f.). — ὥστε γε: *aye, so that.* — σου: on its position (normal) see 257 n.

470. ἀνακοινοῦσθαι: reaches over to *πράγματα* and *ἀντιγραφάς*.

471. πράγματα: *actions at law.* — ἀντιγραφάς: the *defences* against such actions. — ταλάντων: gen. of the value involved.

475. ἄξια σῇ φρενί: *worthy of thy wit*; note the poetic word and the poetic omission of *τῇ* before *σῇ*.

476–509. Transition scene: entrance examination.

476 f. Chanted by *κορυφαῖος* to Socrates. — πρεσβύτην: not to be construed with *ἐγχείρει*, which requires dat. or inf., but as object of *προδιδάσκειν*. — προ-: *first* (in point of time).

477. δια-κίνει: *bestir.* — γνώμης: *native wit, natural capacity.*

478. The spoken dialogue is resumed. — κάτειπε: *disclose*, not merely *tell.* — τρόπον: *turn, bent.*

480. ἐπὶ τούτοις: *thereupon, next*; cp. 390 n.

481. The military phrase *μηχανὰς προσφέρειν to bring to bear engines* (of war) alarms Streps., unaware of its transference to pedagogic methods of attack.

483. ἦ: is a mere interr. mark, like *ἆρα*, sensibly put at the beginning like the inverted Spanish interr. (¿) to warn one what tone of thought and voice is to come. — μνημονικός: = *μνήμων* in 484. The formation of adjs. in

ἦν μέν γ' ὀφείληταί τί μοι, μνήμων πάνυ·
ἐὰν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνυ.
Σω. ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;
Στ. λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι.
Σω. πῶς οὖν δυνήσει μανθάνειν; Στ. ἀμέλει, καλῶς.
Σω. ἄγε νυν ὅπως, ὅταν τι προβάλω σοι σοφὸν
περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.
Στ. τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;
Σω. ἄνθρωπος ἀμαθὴς οὑτοσὶ καὶ βάρβαρος.
δέδοικά σ', ὦ πρεσβῦτα, μὴ πληγῶν δέει.
φέρ' ἴδω, τί δρᾷς, ἤν τίς σε τύπτῃ; Στ. τύπτομαι,
κἄπειτ' ἐπισχὼν ὀλίγον ἐπιμαρτύρομαι,

-ικός was an affectation of the New Rhetoric; cp. 728. Streps. soon catches it, as in 747, 821, 1172 f., 1258. Cp. the craze for substantives in -σις (318 n.) and the modern one for verbs in -ize and for all words introduced by the Evolution-theory, as "survival," "adaptation," "environment." — δύο τρόπω: "yes and no."

484. γε: explicative, as in 440.

485. σχέτλιος: *ill-fated man*; a tragic yowl of self-pity, much affected by Euripides. — -μων πάνυ: identity of sound with 484 heightens the contrast in sense.

487. The joke, if any, must be the pun in λέγειν and its fut. heard in ἀποστ-ερεῖν: *to hold forth* and *to with-hold*. This is incredibly bad; but Strepsy's valour has run as low as that of Bob Acres at prospect of his duel, and he may be excusable in keeping up his spirits on any poor crutch of a joke.

488. ἀμέλει: 422 n.

489. ὅπως: with fut. mid. ὑφ-αρπάσει; 257 n. — προ-βάλω: Streps. goes down again on this pedagogic metaphor. He has "thrown forth" food to his dogs all his life; but he did not know that at schools men "snapped up wisdom dog-fashion" (491).

491. τί δαί: = τί δέ, but emotionalized into a long-drawn *w-h-a-a-a-t!* or *why s-o?*

493. σε: prolepsis; 95 n

495. ἐπι-σχών: *holding on, waiting*. So frequently ἐπί-σχες *hold on!* — ἐπιμαρτύρ.: viz. to the fact τύπτομαι.

εἶτ' αὖθις ἀκαρῆ διαλιπὼν δικάζομαι.
Σω. ἴθι νυν, κατάθου θοἰμάτιον. Στ. ἠδίκηκά τι;
Σω. οὔκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.
Στ. ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.
Σω. κατάθου. τί ληρεῖς; Στ. εἰπὲ δή νύν μοι·
Σω. τὸ τί; 500
Στ. ἦν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,
τῷ τῶν μαθητῶν ἐμφερὴς γενήσομαι;
Σω. οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.
Στ. οἴμοι κακοδαίμων, ἡμιθνὴς γενήσομαι.
Σω. οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ 505
ἀνύσας τι δευρὶ θᾶττον. Στ. εἰς τὼ χεῖρέ νυν

496. **δικάζομαι**: like any true Athenian. Note the recurrent *-ομαι*, delivered in thoughtful, measured fashion.

497. **ἴθι**: that last word *δικάζομαι* has proved the new pupil's capacity. — **ἠδίκηκά τι**: the order to lay aside cloak bodes ill.

498. To enter certain initiatory rites without *ἱμάτιον* (*i.e. γυμνός*) was, in truth, the custom (*νομίζεται*); later Streps. will lose his shoes also (719, 858).

499. **φωράσων**: "Every man his own constable" in Athens. Not only must the accuser personally serve upon the accused the summons to court (1221), but he must personally search for alleged stolen goods, entering the premises, however, *γυμνός*, lest he carry articles in under his cloak and then pretend to find them.

500. **κατά-θου**: here Streps. gives up cloak, and shoes as well, forever. Socrates requires the *θυμάτιον* of an *ἱμάτιον*, as we saw in 179.

503. **φύσιν**: Socrates uses it in the sense of 486; Strepsiades takes it as in 276.

504. **ἡμι-θνής**: for Chaerephon's "nature," pale and bloodless, see n. on 104.

505. **οὐ μή**: with fut. indic. to express prohibition; 296 n.

506. **ἀνύσας**: 181 n. — **θᾶττον**: pleonastic after *ἀνύσας*. N.B. The comparative degree means, not "more quickly," but "(rather) *quickly*" (than slowly). Such is the sense of our "rather" with

δός μοι μελιτοῦτταν πρότερον· ὡς δέδοικ' ἐγὼ
εἴσω καταβαίνων ὥσπερ εἰς Τροφωνίου.
Σω. χώρει· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

Χο. ἀλλ' ἴθι χαίρων τῆς ἀνδρείας οὕνεκα ταύτης. 510
εὐτυχία γένοιτο τἀνθρώπῳ, ὅτῑ προήκων

any adj.; as in "rather pretty" (than ugly).

507. ἐγώ: *for my part*.

508 f. εἰς Τροφωνίου: *sc.* ἄντρον. High above a deep gorge in the wild mountain-scenery of Boeotia, the ancients for a thousand years visited the dream-oracle of Trophonius, entering by narrow aperture a subterranean cave of various chambers, full of horrors — among them serpents which had to be appeased with honey-cakes (μελιτοῦτται). Well might Streps. *keep pottering* (κυπτάζειν) *about the door* of the Cogitatorium, if its looks boded such an interior. — ἔχων: 131 n.

ΠΑΡΑΒΑΣΙΣ 510–626

On the Parabasis in the comedies of Arist. note the following essentials: that (1) its name is derived from the coming forward (παρα-βαίνειν) of the chorus; (2) it is delivered during the absence of the actors from the scene; (3) is sung in part by the chorus, in part chanted by the κορυφαῖος or κορυφαῖοι; (4) is composed in a set scheme of seven parts in fixed order, though rarely are all the parts to be found in any one parabasis; (5) is commonly a digression from the plot, concerning itself with the personal affairs of poet or chorus, with politics, or with direct abuse of some social noteworthy of the day. The parts are named below as they occur.

510–17. **Κομμάτιον** (*little cut*): chanted or sung by the κορυφαῖος as the actors depart and the chorus march or dance into position for the elaborate *ballet* to follow. See Introd. § 136 for the rhythm.

510. ἴθι χαίρων: "Go and God bless you": the usual formula for speeding the actor's exit. — ἀνδρείας: ironical, after his "pottering."

513. ὅτι προ-: for the long syllable ι-πρ cp. 277, 301, 313, 320, 335.

ἐς βαθὺ τῆς ἡλικίας
νεωτέροις τὴν φύσιν αὖ-
τοῦ πράγμασιν χρωτίζεται
καὶ σοφίαν ἐπασκεῖ.

ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
τἀληθῆ, νὴ τὸν Διόνυσον τὸν ἐκθρέψαντά με.
οὕτω νικήσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφός,
ὡς ὑμᾶς ἡγούμενος εἶναι θεᾶτὰς δεξιοὺς
καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμῳδιῶν,
πρώτους ἠξίωσ' ἀναγεῦσ' ὑμᾶς, ἣ παρέσχε μοι

515. **νεωτέροις**: *rather youthful* (than elderly) activities (*πράγμασι*); the adj. is made emphatic by isolation, in contrast to *his own proper nature*.

518–62. **Παράβασις** proper: chanted by the *κορυφαῖος*. This present parabasis was written probably some five years after the failure of the play in 423 B.C. (see Hypoth. *β' ad fin.* and n. on 553, 558). Employing the first person *ἐγώ* throughout, it seems as if Arist. intended to take the part of the *κορυφαῖος* himself and saucily give the Athenians a piece of his mind. On the rhythm see Introd. § 132 *ζ'*.

518. **κατ-ερῶ**: *will tell* you *up and down*, as we say. Cp. 478.

519. **Διόνυσον**: an oath by the god of Comedy "to tell the truth" is, as it were: "So help me, Blarney," or "By the Father of Lies" *that reared me*.

520 f. **οὕτω . . . ὡς**: lit. *in proportion* may I win the prize *as*; an affirmative wish-formula where English prefers a negative: *May I not* win the prize *if I did not* —. — **σοφός**: *clever, witty*. — **δεξιούς**: = *σοφούς*; the blarney begins.

522. **σοφώτατα ἔχειν**: adv. with intr. *ἔχειν* = corresponding adj. with *εἶναι*.

523. **πρώτους**: in emphatic position: a truly American and comic "bluff" — as if, forsooth, after winning victories from the start in the capital city, he could have thought for a moment of producing his comedy elsewhere, for example, at the Rural Dionysia, or at Piraeus, or in Aegina! Translate from 520: "May I lose the prize and be deemed a fool, if I did not — because thinking *you* a public of clever wit and *this* the cleverest of my comedies — make *you* for that reason its first tasters."—

ἔργον πλεῖστον· εἶτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν
ἡττηθείς, οὐκ ἄξιος ὤν· ταῦτ' οὖν ὑμῖν μέμφομαι
τοῖς σοφοῖς, ὧν οὕνεκ' ἐγὼ ταῦτ' ἐπραγματευόμην.
ἀλλ' οὐδ' ὡς ὑμῶν ποθ' ἑκὼν προδώσω τοὺς δεξιούς.
ἐξ ὅτου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,
ὁ σώφρων τε χὠ καταπύγων ἄριστ' ἠκουσάτην,
κἀγώ, παρθένος γὰρ ἔτ' ἦν, κοὐκ ἐξῆν πώ μοι τεκεῖν,
ἐξέθηκα, παῖς δ' ἑτέρα τις λαβοῦσ' ἀνείλετο,
ὑμεῖς δ' ἐξεθρέψατε γενναίως κἀπαιδεύσατε·
ἐκ τούτου μοι πιστὰ παρ' ὑμῶν γνώμης ἔσθ' ὅρκια.

ἀνα-γεῦσαι: can hardly differ from the simple **γεῦσαι**.

524. **ἀν-εχώρουν**: *withdrew* from the field; a military term. — **ἀνδρῶν φορτικῶν**: *vulgarians*. All competitors of our poet were "low fellows," as he always takes pains to tell us; see Introd. § 98 and note thereto.

526. **τοῖς σοφοῖς**: *connoisseurs*.

528. **ἐξ ὅτου**: *ever since*, viz. since 427 B.C., the date of his first play, the *Banqueters*. — **ἐνθάδε**: *here*, in this theatre. — **οἷς ἡδὺ καὶ λέγειν**: *whom it is delightful even to address*, though winning no prize; again flattery.

529. **σώφρων . . . καταπύγων**: the names of the two brothers in the *Banqueters* contrasted as the products of the Old and the New Education; *Moralitee* and *Debauchee*. — **ἄριστ' ἠκουσάτην**: purposeful slip of the memory; the play took second prize, hence was not "*most* highly spoken of" (**ἀκούω** as passive of **λέγω**, S. 1075, HA. 820, G. 1241).

530. **παρθένος**: what fact lies back of the figure of speech is not certain — probably that he was a mere child in theatrical experience. — **τεκεῖν**: metaphorical for **διδάσκειν**, to "bring out" a drama.

531. **ἐξέθηκα**: the *vox propria* for *exposing* undesirable infants, as Oedipus was. — **παῖς ἑτέρα**: *i.e.* the actor or poet who brought out the *Banqueters*.

533. **ἐκ τούτου**: resumes **ἐξ ὅτου** of 528.

νῦν οὖν Ἠλέκτραν κατ' ἐκείνην ἥδ' ἡ κωμῳδία
ζητοῦσ' ἦλθ', ἣν που 'πιτύχῃ θεᾶταῖς οὕτω σοφοῖς·
γνώσεται γάρ, ἥνπερ ἴδῃ, τἀδελφοῦ τὸν βόστρυχον.
ὡς δὲ σώφρων ἐστὶ φύσει σκέψασθ'· ἥτις πρῶτα μὲν
οὐδὲν ἦλθε ῥαψαμένη σκυτίον καθειμένον
ἐρυθρὸν ἐξ ἄκρου παχύ, τοῖς παιδίοις ἵν' ᾖ γέλως·
οὐδ' ἔσκωψε τοὺς φαλακρούς, οὐδὲ κόρδαχ' εἴλκυσεν,
οὐδὲ πρεσβύτης ὁ λέγων τἄπη τῇ βακτηρίᾳ

534. **νῦν**: *i.e.* at the time of this second (proposed) production of the play. — **κατά**: *after the manner of*. — **ἐκείνην**: *the famous*, viz. the Electra in Aeschylus' *Choephorae*, 164 ff.; cp. 180 and the use of the article in Italian: *il Tasso*, *la Patti*. In the *Choeph.* Electra, on going to the tomb of her father, Agamemnon, to offer libation, finds fresh laid thereon a lock of hair (*βόστρυχος*), which her hopes recognize as that of Orestes, her long-absent brother. — **ἥδε**: *i.e.* this revised play, which shall contain a new scene (889–1104) where Δίκαιος Λόγος and Ἄδικος Λόγος are duplicates of Σώφρων and Καταπύγων in the *Banqueters*; see Hypoth. *β ad fin.*

536. **τἀδελφοῦ τὸν βόστρυχον**: her *brother's lock* is perhaps the applause that greeted the kindred play in 427; but this is matter of dispute.

537–43. The poet's Miss Comedy here purses her demure lips and proves her "native modesty" by setting forth the many flat stock jokes she has abstained from, though in fact all are introduced into this very play; see 653, 734, 1206–1214 (**κόρδαξ**), 1297, 1490, 1493, and Introd. § 98 and note.

538. **σκυτίον**: the leathern phallus worn by the comic actors, on which see Introd. § 95 and note, and Haigh *Attic Theatre*[2] 289 ff.

540. **φαλακρούς**: Arist. himself was bald, and Eupolis was so unrefined as to twit him on it in his Βάπται. — **εἵλκυσε**: the *vox propria* for dancing a certain *pas*, but just *how* is not now certain.

541. **ἔπη**: *verses*.

τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,
οὐδ' εἰσῆξε δᾷδας ἔχουσ', οὐδ' ἰοὺ ἰοὺ βοᾷ,
ἀλλ' αὑτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
κἀγὼ μὲν τοιοῦτος ἀνὴρ ὢν ποιητὴς οὐ κομῶ,
οὐδ' ὑμᾶς ζητῶ 'ξαπατᾶν δὶς καὶ τρὶς ταὔτ' εἰσάγων,
ἀλλ' ἀεὶ καινὰς ἰδέας εἰσφέρων σοφίζομαι,
οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιάς·
ὃς μέγιστον ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα,
κοὐκ ἐτόλμησ' αὖθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ.

542. **ἀφανίζων**: *trying to conceal.*

543. **εἰσ-ῆξε**: gnomic aor., ᾔττω (ἀώσω), going back to ἥτις in 537 for its subject.

545. **οὐ κομῶ**: *do not wear long hair* means *am not proud, put on no (h)airs* — making necessity a virtue.

546. **εἰσ-άγων**: *i.e.* into the play; very saucy, because even now he is refurbishing the first *Clouds* and re-using the *ideas* of the *Banqueters*.

547. **καινάς**: anything but true, as just noted. — **ἰδέας**: *ideas*; not here as in 289.

549. **ὅς**: causal; *for I.* — **μέγιστον ὄντα**: Cleon was *in the height of his glory* after the capture of Sphacteria in 425 B.C. — **ἔπαισα**: *i.e.* in the most savage of all his plays, the *Knights*.

550. If van Leeuwen's contention is true that Arist., being of foreign blood, had exhibited the *Knights* in his own name illegally, and was hence prosecuted by Cleon and debarred from ever again exhibiting (see Introd. § 6), then it was not Cleon who was *laid low* (κειμένῳ), but the poet; and the reason why he "did not have the heart to jump on Cleon again" was not lest he might repeat himself, but because he did not dare (*οὐκ ἐτόλμησα*) to do so. The comic impudence of the claim certainly fits well with van Leeuwen's theory. True or not, however, the comic impudence is still present in saying that he never "jumped on Cleon" again; for he plays upon him as from a masked battery throughout the *Wasps* and ridicules his memory for twenty years after his death (in *Frogs*, v. 564, 405 B.C.).

οὗτοι δ', ὡς ἅπαξ παρέδωκεν λαβὴν Ὑπέρβολος,
τοῦτον δείλαιον κολετρῶσ' ἀεὶ καὶ τὴν μητέρα.
Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστον παρείλκυσεν
ἐκστρέψας τοὺς ἡμετέρους Ἱππέας κακὸς κακῶς,
προσθεὶς αὐτῷ γραῦν μεθύσην τοῦ κόρδᾱκος οὕνεχ',
ἣν
Φρῡνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἤσθιεν.

551. οὗτοι: those dull rival poets. — Ὑπέρβολος: first a lamp-seller, then, after some lessons in rhetoric (v. 876), a συνήγορος (*i.e.* a "friend" whom you could hire to speak for you in the law-courts); successful in this, he next aspires to office (v. 623). After the death of Cleon he emerges as προστάτης τοῦ δήμου, "champion of the people." Later on, in 417 B.C., he will be ostracized and in 411 assassinated. So ran the life of ancient pettifogger-demagogues. — λαβήν: what particular *handle for attack* is not known.

552. κολετρῶσι: to *trample on* = ἐμπηδάω.

553. "Eupolis atque Cratinus Aristophanesque poetae" (Hor. *Sat.* 1. 4. 1) were the three greatest comic poets of the fifth century B.C. Eupolis lived about 446–411 B.C. Μαρικᾶν: a comedy played 421 B.C.; hence this parabasis was written after 421. — πρώτιστον: *i.e.* was the first attack. — παρ-είλκυσε: *lugged in*, not παρ-ήγαγε *presented*, because the *Maricas* was such a heavy, awkward imitation of the *Knights!*

554. ἐκ-στρέψας: 88 n. To this charge of plagiarism Eupolis retorted, the schol. tells us, in his next play the Βάπται, claiming to have "collaborated the *Knights* and presented it to this bald head." Such sallies were mere good-natured banter often paralleled in modern after-dinner speeches. We need not believe that their rivalry for the prize led to an actual breach of friendship, as is sometimes stated. See Introd. § 98.

555. προσθεὶς κτέ.: for the purpose, the schol. says, of representing the mother of Hyperbolus. Comedy spared no one; see Introd. § 97.

556. Φρύνιχος: another contemporary poet, who had travestied the story of Andromeda. In place of this beauteous princess — chained to a rock to be devoured by a sea-monster, but delivered by the hero Perseus — he had substituted a "drunken old hag whom

εἶθ' Ἕρμιππος αὖθις ἐποίησεν εἰς Ὑπέρβολον,
ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ὑπέρβολον,
τὰς εἰκοὺς τῶν ἐγχέλεων τὰς ἐμὰς μιμούμενοι. 559
ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·
ἢν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθ' εὑρήμασιν,
εἰς τὰς ὥρας τὰς ἑτέρας εὖ φρονεῖν δοκήσετε.

ὑψιμέδοντα μὲν θεῶν [ᾠδή

the whale ate" *un*-delivered. Eupolis had made off with her too, if we may trust the badinage of Aristophanes.

557. ἐποίησε: *composed* (a comedy), as in 335, 556. This was probably the Ἀρτοπώλιδες.

558. ἄλλοι πάντες: Arist. neglects to tell us that he himself was the first to imitate Eupolis in "pressing hard on Hyperbolus", viz. in the *Peace* (vv. 681, 921, 1319) brought out 421 B.C. only a few months after the *Maricas*, which had been presented at the Lenaea. He continues the sport also in this play; vv. 623, 876, 1065. — **ἤδη**: first Eupolis (v. 553), then Hermippus (557), and *now* (ἤδη). As Hyperbolus was banished early in the year 417 never to return, this parabasis was probably written in 418. Note the iteration of **εἰς Ὑπέρβολον** to make us feel the iteration of these parrot-poets.

559. εἰκούς: = εἰκόνας, from εἰκώ = εἰκών In the *Knights*, 864 ff., Arist. had drawn an odious comparison between Cleon and eel-catchers, who roil the water the better to catch. Clearly these uninventive rivals had been applying his *eel-comparisons* to Hyperbolus, *i.e.* not merely imitating the *Knights* as a whole in its concentrated attack upon one demagogue, but even "turning it inside out" to appropriate its clever details of phraseology (λέξεις, as the schol. says).

561. εὐφραίνησθε: not an everyday word; perhaps = *to joy*.

562. εἰς τὰς ὥρας κτέ.: *till next year* or *season*, when your taste will be tested again; for a year anyhow they will enjoy the reputation of good sense. ὥρας plural is regular. — **εὖ φρονεῖν**: echoes the sound of εὐφραίνησθε. — **δοκήσετε**: a poetic form for δόξετε. — After the **Παράβασις** proper follows usually a **πνῖγος** as in 439–56. Here it is omitted, perhaps because never written.

563–74. Ὠιδή: probably sung

Ζῆνα τύραννον εἰς χορὸν
πρῶτα μέγαν κικλήσκω·
τόν τε μεγασθενῆ τριαίνης ταμίαν,
γῆς τε καὶ ἁλμυρᾶς θαλάσσης ἄγριον μοχλευτήν·
καὶ μεγαλώνυμον ἡμέτερον πατέρ'
Αἰθέρα σεμνότατον βιοθρέμμονα πάντων·
τόν θ' ἱπποπόλαν, ὃς ὑπερ-
λάμπροις ἀκτῖσιν κατέχει
γῆς πέδον, μέγας ἐν θεοῖς
ἐν θνητοῖσί τε δαίμων.

ὦ σοφώτατοι θεᾶταί, δεῦρο τὸν νοῦν προσέχετε.
ἠδικημέναι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον·
πλεῖστα γὰρ θεῶν ἁπάντων ὠφελοῦσαι τὴν πόλιν,

by a half-chorus, while the other half danced. The parabasis being a digression, the Clouds may ignore their own new-made divinity and summon orthodox gods to their dance according to parabasis custom, adding only their Father Aether to Zeus, Poseidon (566), and Helios (571). Here, as in the parodos, the poet passes readily from gay to grave, from parody to poetry, as if composing an antithesis with *μέν . . . δέ*. There is no jocularity in the prayer. Found in a tragedy, we should admire its gravity; found where it is, it explains why the Greeks flattered themselves that Comedy was part of a religious rite. — The student will note poetic words, as *ὑψιμέδοντα*, *κικλήσκω*; poetic forms, as *Ζῆνα*, *πέδον*; poetic order, as *ὑψιμέδοντα* and *μέγαν*, widely separated from *τύραννον*; poetic metaphor, as *ταμίαν* and *μοχλευτήν*. For the rhythm see Introd. § 137.

575–94. **Ἐπίρρημα**: an *Afterword* (cp. *ἐπί-λογος*, *ἐπ-ῳδή*) chanted by the *κορυφαῖος*, while the chorus, or a half-chorus, danced. Ἐπιρρήματα always consist of 8, 16, or 20 tetrameters, *i.e.* of some multiple of 4; and the *ἀντ-επιρρήματα* are always exact counterparts. For the trochaic tetrameter here, see Introd. § 132 *c'*. Whether this piece of the parabasis was in the original play or not is a debated question.

576. *ἐναντίον*: *face to face.*

δαιμόνων ἡμῖν μόναις οὐ θύετ᾽ οὐδὲ σπένδετε,
αἵτινες τηροῦμεν ὑμᾶς. ἢν γὰρ ᾖ τις ἔξοδος
μηδενὶ ξὺν νῷ, τότ᾽ ἢ βροντῶμεν ἢ ψακάζομεν. 580
εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα
ἡνίχ᾽ ᾑρεῖσθε στρατηγόν, τὰς ὀφρῦς συνήγομεν
καὶ ποιοῦμεν δεινά, ‘βροντὴ δ᾽ ἐρράγη δι᾽ ἀστραπῆς’·
ἡ σελήνη δ᾽ ἐξέλειπε τὰς ὁδούς, ὁ δ᾽ ἥλιος,
τὴν θρυαλλίδ᾽ εἰς ἑαυτὸν εὐθέως ξυνελκύσας, 585
οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.

578. ἡμῖν: we should expect ἡμεῖς in agreement with ὠφελοῦσαι; but the nom. proving unsuitable is changed; as not infrequently.

579. ἔξοδος: *expedition*.

580. βροντῶμεν κτέ.: the ancients believed bad weather to be one of divinity's direct expressions of disfavour. Hence those who studied τὰ μετέωρα with a view to physical explanation were regarded as atheists. Perhaps some such demonstration of the weather had indeed occurred some five months before the first *Clouds*, when the Athenians set forth on their disastrous expedition against Delium (Nov., 424 B.C.).

581. εἶτα: *secondly*. — τὸν θεοῖσιν κτέ.: *the accursed Paphlagonian tanner* is Cleon, the demagogue, son of a tanner, presented in the *Knights* as a slave from Paphlagonia, whose oratory was of the ebullient sort, as if from παφλάζειν *to boil and froth*.

582. ᾑρεῖσθε: imperfect; "*were* for electing," probably at the spring elections of 423, shortly before the *Clouds* was presented.

583. βροντὴ κτέ.: quoted from Sophocles. In *Ach.* Arist. has the ἐκκλησία of the people dismissed for a mere drop of rain — which need not be a comic exaggeration, for ancient superstition was very crass.

584. ἐξέλειπε: imperfect, as if only a "conative" eclipse. The sun, too, only threatened one (ἔφασκε), *contracting his wick* (585). Here again may be an allusion to actual bad weather, compelling postponement of the election to the next meeting of the ἐκκλησία.

586. στρατηγήσει: the minatory use of the fut. indic. in a conditional clause; S. 1410. GMT. 447, *infra* 1278.

ἀλλ᾽ ὅμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεούς,
ἅττ᾽ ἂν ὑμεῖς ἐξαμάρτητ᾽, ἐπὶ τὸ βέλτιον τρέπειν.
ὡς δὲ καὶ τοῦτο ξυνοίσει, ῥᾳδίως διδάξομεν·
ἢν Κλέωνα, τὸν λάρον, δώρων ἑλόντες καὶ κλοπῆς,
εἶτα φιμώσητε τούτου τῷ ξύλῳ τὸν αὐχένα,
αὖθις εἰς τἀρχαῖον ὑμῖν, εἴ τι κἀξημάρτετε,
ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεται.

ἀμφί μοι αὖτε, Φοῖβ᾽ ἄναξ, [ἀντῳδή

587. φασί: Athens was often spoken of as the darling of the gods and a fool for luck.

588. προσεῖναι: the regular verb for any quality that is attached to, or inherent in, or belongs to a thing. — μέντοι: adversat., as if *μέν* stood after *δυσβουλίαν*.

590. καὶ τοῦτο: *even this* Cleon-election. — ξυν-οίσει: ὠφελήσει (schol.).

591. δώρων: = *δωρο-δοκίας reception of gifts.* — ἑλόντες: in its legal sense; *convict.*

592. εἶτα: after partic. as in 386. — φιμώσητε: the usual verb for binding in the stocks is *δεῖν*; but if the culprit is a voracious gull (*λάρος*), the poet thinks muzzling (*φιμοῦν*) would best stop his guzzling. — τούτου: out of its usual (attributive) position, perhaps for emphasis. — τῷ ξύλῳ: a neck-pillory. The complete stocks for neck, both hands, and feet, was called the *πεντε-σίριγγον ξύλον*.

593. εἰς τἀρχαῖον: *in the old fashion, as of yore*; cp. εἰς τάχος = ταχέως. — ὑμῖν: *you will find.* — εἴ τι καί: *καί* admits the fact; *even if you did err a bit.*

594. συν-οίσεται: (if the text is right) = *συνοίσει* of 590; *will turn out.*

595-606. Ἀντ-ῳδή: sung by the second half-chorus, a hymn to Phoebus Apollo, Ephesian Artemis, Athene, and Dionysus. Again the diction becomes elevated and religious: note *ἄναξ, μάκαιρα, μεγάλως, σελαγεῖ*, as well as the epithets applied to the divinities.

595. ἀμφί μοι αὖτε: the first words of a famous strain to Apollo by the poet Terpander in hexameters: *ἀμφί μοι αὖτε ἄναχθ᾽ ἑκατα-βόλον ἄειδ᾽, ὦ φρήν* "Sing me

Δήλιε, Κυνθίαν ἔχων
ὑψικέρᾱτα πέτραν,
ἥ τ' Ἐφέσου μάκαιρα πάγχρῡσον ἔχεις
οἶκον, ἐν ᾧ κόραι σε Λῡδῶν μεγάλως σέβουσιν,
ἥ τ' ἐπιχώριος ἡμετέρα θεός,
αἰγίδος ἡνίοχος, πολιοῦχος Ἀθάνα,
Παρνασσίαν θ' ὃς κατέχων
πέτραν σὺν πεύκαις σελαγεῖ,
Βάκχαις Δελφΐσιν ἐμπρέπων,
κωμαστὴς Διόνῡσος.

ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,

again, O my Soul, of the Lord, the Far-darter of arrows." This *ἀμφι-άνακτα* opening was so much used by the dithyrambic poets that the verb *ἀμφιανακτίζειν* was formed for them, and they were comically named the *ἀμφιάνακτες Hallelujah-tics*, or *Halle-lunatics*. Arist. seems here to be outdoing their propensity for soaring sentences, wherein verbs were postponed to the end, and words belonging together were widely severed; for observe that the verb *ἄειδε* or equivalent he never reaches at all, and *ἀμφί* and *μοι* are left stranded. — **αὖτε**: epic word used also in tragedy.

596. **Κυνθίαν πέτραν**: the *Cynthian rock* on the island of Delos, sometimes called Mt. Cynthus, boasts a *lofty horn* only by authority of the poets. Its real height is some 400 feet.

598. **μάκαιρα**: attracted into the relative clause, instead of σύ τε, *μάκαιρα*, ἥ —.

599. **οἶκον**: the famous temple afterwards burned, 356 B.C., on the night Alexander the Great was born. "Great is Diana of the Ephesians."

601. **ἐπιχώριος**: forgetting they are vagabonds, the Clouds become Athenians.

604. **πεύκαις**: the prose *torch* is λαμπάς or δᾴς. — **σελαγεῖ**: 2d sing. mid., *art aflame*; poetic, 285.

605. **ἐμ-πρέπων**: the reveller Dionysus is *conspicuous 'mid his Delphic bacchanals* in their orgiastic night-and-nature worship, as Nausicaa μετ-*έπρεπε* among her *ἀμφίπολοι* (*Od.* 6. 109).

ἡ σελήνη, συντυχοῦσ' ἡμῖν, ἐπέστειλεν φράσαι,
πρῶτα μὲν 'χαίρειν 'Αθηναίοισι καὶ τοῖς ξυμμάχοις'·
εἶτα θυμαίνειν ἔφασκε· δεινὰ γὰρ πεπονθέναι,
ὠφελοῦσ' ὑμᾶς ἅπαντας οὐ λόγοις ἀλλ' ἐμφανῶς,
πρῶτα μὲν τοῦ μηνὸς εἰς δᾷδ' οὐκ ἔλαττον ἢ δραχμήν,
ὥστε καὶ λέγειν ἅπαντας, ἐξιόντας ἑσπέρας,
'μὴ πρίῃ, παῖ, δᾷδ', ἐπειδὴ φῶς Σεληναίης καλόν.
ἄλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας

607–27. **'Αντ-επίρρημα**: corresponds in length (20 vv.), in delivery (probably by *κορυφαῖος* of second half-chorus), in rhythm, and in dance to the *ἐπίρρημα*.

608. **συντυχοῦσα**: = *ἐπιτυχοῦσα*; cp. 195.

609. **χαίρειν**: depends on *φράσαι*; *to present greetings* (lit. *to bid rejoice*). — **ξυμμάχοις**: added because of their presence at the Dionysia.

610. **θυμαίνειν**: poetic for *χαλεπαίνειν*.

612. **τοῦ μηνός**: distributive. — **εἰς**: *for*. — **δραχμήν**: internal acc. with *ὠφελοῦσα*.

614. **Σεληναίης**: = *σελήνης*; the ending *-ης* after *ι* is an Ionism; cp. *Τριτογενείη* 989.

615. **ἄγειν**: *observe, keep*. The basis of ancient religious calendars was the lunar month of about 29½ days. Twelve such months fell about 11 days short of the solar year. To remedy the discrepance, the Athenians since the time of Solon had used a complicated system of intercalary months and days which was far from perfect and needed frequent adjustment. At the time of this play the adjustment had been so long neglected that Hecatombaeon 1st (the Athenian New Year's Day) now fell often in August instead of June or early July. Hence the confusion not only of the gods' fast-days, and feast-days, as they here complain, but in civil matters as well. Revenues came in late, and military officers for the new year entered on their duties when the fighting season was half over. Relief was apparently expected this year from the

οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν·
ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἑκάστοτε,
ἡνίκ' ἂν ψευσθῶσι δείπνου, κἀπίωσιν οἴκαδε,
τῆς ἑορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.
κᾆθ', ὅταν θύειν δέῃ, στρεβλοῦτε καὶ δικάζετε·
πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
ἡνίκ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,
σπένδεθ' ὑμεῖς καὶ γελᾶτ'· ἀνθ' ὧν λαχὼν Ὑπέρβολος
τῆτες ἱερομνημονεῖν, κἄπειθ' ὑφ' ἡμῶν τῶν θεῶν
τὸν στέφανον ἀφῃρέθη· μᾶλλον γὰρ οὕτως εἴσεται
κατὰ Σελήνην ὡς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας.

Amphictyonic League, which had advisory powers on the calendar. But Hyperbolus, the ἱερομνήμων or delegate appointed thereto, had returned, it would seem, without remedy (624).

620. **στρεβλοῦτε**: *are applying torture* to slaves to extract evidence — a concrete way of saying that the Athenians were holding court, we might say, on Sunday.

621. *Vice versa*, fast-day in Olympus fell on a week-day in Athens. — **ἀπαστία**: an Epic formation for the prose *νηστεία*, used here because Epic personages are mentioned.

622. Memnon son of Eos and Sarpedon son of Zeus were slain in the Trojan War.

623. **ὑμεῖς**: in contrast with **ἡμῶν**. — **ἀνθ' ὧν**: *wherefore*.

624. **κἄπειτα**: after a partic., superfluous; cp. **εἶτα** in 386.

625. **στέφανον ἀφῃρέθη**: the regular phrase for *deposition from office*. The Clouds take it literally, as if a rainstorm had carried off his official wreath. Perhaps it was as ἱερομνήμων that Hyperbolus offered the "handle" for attack mentioned in 551.

626. **κατὰ Σελήνην**: to base the year on the moon again is truly orthodox and old-fashioned advice for the Clouds to give, showing how entirely the parabasis falls out of the plot. End of the Parabasis.

627–813. An **ἐπ-εισόδιον** (*episode*, or *after*-entrance) in the court of Socrates' house. Enter Socrates, then Strepsiades. After the entrance examination and ma-

Σω. μὰ τὴν ᾽Αναπνοήν, μὰ τὸ Χάος, μὰ τὸν ᾽Λέρα, 627
οὐκ εἶδον οὕτως ἄνδρ᾽ ἄγροικον οὐδένα
οὐδ᾽ ἄπορον οὐδὲ σκαιὸν οὐδ᾽ ἐπιλήσμονα·
ὅστις σκαλαθυρμάτι᾽ ἄττα μικρὰ μανθάνων, 630
ταῦτ᾽ ἐπιλέλησται πρὶν μαθεῖν· ὅμως γε μὴν
αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.
ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών:
Στ. ἀλλ᾽ οὐκ ἐῶσί μ᾽ ἐξενεγκεῖν οἱ κόρεις.
Σω. ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.
Στ. ἰδού. 635
Σω. ἄγε δή, τί βούλει πρῶτα νυνὶ μανθάνειν
ὧν οὐκ ἐδιδάχθης πώποτ᾽ οὐδέν; εἰπέ μοι.
πότερον περὶ μέτρων ἢ ῥυθμῶν ἢ περὶ ἐπῶν;
Στ. περὶ τῶν μέτρων ἔγωγ᾽· ἔναγχος γάρ ποτε
ὑπ᾽ ἀλφιταμοιβοῦ παρεκόπην διχοινίκῳ. 640

triculation of vv. 478–509, there now comes elementary instruction looking to ultimate Rhetoric (627–93), then an unhappy attempt at Original Research (694–782) ending in expulsion.

627. **᾽Αναπνοήν**: *Respiration*; a novel dogma of Diogenes of Apollonia. See notes on 229 and 424.

630. **σκαλαθυρμάτια**: "Kindergarten games"; *ἄθυρμα* = *toy*. — **ἄττα**: = τινά) (*ἄττα*, 251.

632. **αὐτόν**: *in person*; emphatic position, as in 197. — **καλῶ**: fut. — **πρὸς τὸ φῶς**: see 198 n. The interiors of the houses of the poor were ill-lighted, as to this day, in Greece and Italy.

633. **ἔξ-ει**: 2d sing. of the fut. *ἔξ-ειμι*. — **ἀσκάντην**: is the sacred *σκίμπους* of 254.

635. Obtaining permission of the *κόρεις*, the initiate brings forth his *σκίμπους*, probably throws over it the sheepskin (see Frontispiece and v. 730), then seats himself, a true gymnosophist, barefoot and nightgowned.

638. The "mysteries" of Metre, Rhythm, and Grammar are now to be revealed: Metre, 641, Rhythms, 647, *ἔπη*, 658.

640 **διχοινίκῳ**: dat. of meas-

Σω. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον
ἡγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;
Στ. ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου.
Σω. οὐδὲν λέγεις, ὤνθρωπε. Στ. περίδου νυν ἐμοί,
εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον.
Σω. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής.
ταχύ γ' ἂν δύναιο μανθάνειν περὶ ῥυθμῶν.
Στ. τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τἄλφιτα;
Σω. πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ,
ἐπαΐοντθ' ὁποῖός ἐστι τῶν ῥυθμῶν
κατ' ἐνόπλιον, χὠποῖος αὖ κατὰ δάκτυλον.

ure; he was cheated to the amount of two quarts.

643. **πρότερον**: *preferable to.* — **ἡμι-εκτέου**: the name **τετράμετρον**, Streps. thinks, must be new for the 4-choenix measure commonly called *ἡμιεκτεύς*, lit. *semi-sixth* of a *μέδιμνος*.

644. **οὐδὲν λέγεις**: *nonsense!* The opposite is **εὖ** or **καλῶς λέγεις** = *good notion! well said!* (1092, 1289). — **περί-δου ἐμοί**: is, in Eng., a question: "what will you bet me?" (But why the emphatic *ἐμοί*?)

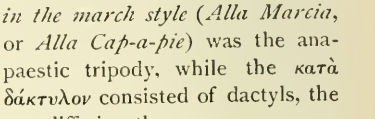
646. **ἐς κόρακας**: 123, 133; perhaps in Athens the imprecation referred to the pit, or *βάραθρον* (1449 n.), outside the walls, where buzzards fed on the bodies of executed but unburied criminals; *to the dumping ground* or *garbage heap*. Of course the butt of the rural joke in the eyes of the poet is Socrates, not Strepsy.

648. **ἄλφιτα**: again the keytone of the Practical Education is heard — *Victuals.*

649. **κομψὸν κτέ.**: in sharp contrast comes here one at least of the keytones of the sophistic education — to be refined, elegant, witty, *blasé*, *précieux*.

650. **ἐπ-αΐοντα**: itself a word of higher culture: to be *au fait*, a *connoisseur* in any matter.

651. **κατ' ἐνόπλιον**: this rhythm *in the march style* (*Alla Marcia*, or *Alla Cap-a-pie*) was the anapaestic tripody, while the **κατὰ δάκτυλον** consisted of dactyls, the two differing thus:



Στ. κατὰ δάκτυλον; νὴ τὸν Δί', ἀλλ' οἶδ'. Σω. εἰπὲ δή.
Στ. τίς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου;
πρὸ τοῦ μέν, ἔτ' ἐμοῦ παιδὸς ὄντος οὑτοσί.
Σω. ἀγρεῖος εἶ καὶ σκαιός. Στ. οὐ γάρ, ᾠζυρέ, 655
τούτων ἐπιθυμῶ μανθάνειν οὐδέν. Σω. τί δαί;
Στ. ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.
Σω. ἀλλ' ἕτερα δεῖ σε πρότερα τούτου μανθάνειν·
τῶν τετραπόδων ἄττ' ἐστὶν ὀρθῶς ἄρρενα.
Στ. ἀλλ' οἶδ' ἔγωγε τἄρρεν', εἰ μὴ μαίνομαι· 660
κριός, τράγος, ταῦρος, κύων, ἀλεκτρυών.
Σω. ὁρᾷς ὃ πάσχεις; τήν τε θήλειαν καλεῖς
ἀλεκτρυόνα καὶ ταὐτὸ καὶ τὸν ἄρρενα.
Στ. πῶς δή, φέρε, πῶς; Σω. ἀλεκτρυὼν κἀλεκτρυών.
Στ. νὴ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρὴ καλεῖν; 665

Both were used to march by; but in one you probably began with the left foot, in the other with the right. For Arist. this amounted to Tweedle-dum and Tweedle-dee.

653 f. Accompanied with some indecent gesture. — **ἀντί**: *but*, or *if not*.

655. **ἀγρεῖος**: = ἄγριος 349, ἀγροικός 646. — **γάρ**: *because*. — **ᾠζυρέ**: ὦ οἰζυρέ.

656. **τί δαί**: 491 n.

659 ff. Instruction in ἔπη or ὀρθο-έπεια, the correct use of words, the special subject of Protagoras and Prodicus. — **ὀρθῶς**: the usual promise of science, pseudo- or otherwise. — **ἄρρενα**: the confusion of grammatical gender (γένη, genera, *classes*) and natural sex is for many a stumbling-block to this day.

661. **ἀλεκτρυών**: a "double-barrelled" joke — not only on the farmer for putting the cock among τετρά-ποδες, but on the pedant Socrates, who passes over that error to magnify one of the Attic dialect. Other dialects had the form ἀλεκτορίς for *hen*.

662. **πάσχεις**: 234 n.; cp. 708, 816.

663. **καί . . . καί**: *and . . . also*.

Σω. ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα.
Στ. ἀλεκτρύαιναν; εὖ γε, νὴ τὸν Ἀέρα·
ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου
διαλφιτώσω σου κύκλῳ τὴν κάρδοπον.
Σω. ἰδοὺ μάλ' αὖθις τοῦθ' ἕτερον· τὴν κάρδοπον
ἄρρενα καλεῖς, θήλειαν οὖσαν. **Στ.** τῷ τρόπῳ;
ἄρρενα καλῶ 'γὼ κάρδοπον; **Σω.** μάλιστά γε,
ὥσπερ γε καὶ Κλεώνυμον. **Στ.** πῶς δή; φράσον.
Σω. ταὐτὸν δύναταί σοι κάρδοπος Κλεωνύμῳ.
Στ. ἀλλ' ὠγάθ' οὐδ' ἦν κάρδοπος Κλεωνύμῳ,
ἀλλ' ἐν θυείᾳ στρογγύλῃ γ' ἀνεμάττετο.
ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν; **Σω.** ὅπως;
τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.

666. **ἀλεκτρύαιναν**: proposed on the analogy of *λέαινα* from *λέων*, *θεράπαινα* from *θεράπων*. — **ἀλέκτορα**: this not only marks the gender but is the poetic form; as if some modern language-reformer should propose *chicker* and *chickress*, and banish *chicken*.

667. **νὴ τὸν Ἀέρα**: Streps. can already swear in Sophistese.

669. **δια-**: in composition is here *thoroughly*. — **κύκλῳ**: adverbial use.

670. **μάλα**: strengthens **αὖθις**: *a second time again*. — **τοῦτο**: *sc.* *ἐστί*. — **τὴν κάρδοπον**: feminine substantives in *-ος* are indeed an anomalous nuisance; cp. *ἡ ὁδός*, *νόσος*, *ψῆφος*, *πλίνθος*, etc. S. 200, HA. 152, G. 194.

674. "*κάρδοπος*, you think (**σοι**), amounts to the same thing (*δύναται τὸ αὐτόν*) as Cleonymus" (353).

675 f. The old man, still unused to the ways of schools, supposes his teacher is talking about things, not names. He is sure he does not identify kneading-trough and Cleonymus (big-bellied though he was); for Cleonymus never even owned one — dining out when he could, or if he must knead bread, "needing" it (to suggest a substitute for the ancient joke) in a mortar (*θυεία*, a vessel small and unfit for the purpose).

678. *I.e.* change *-ος* to *-η*, and say *troughy*, as you do Susy, Polly, Sostraty.

Στ. τὴν καρδόπην θήλειαν; Σω. ὀρθῶς γὰρ λέγεις.
Στ. ἐκεῖνο δ' ἦν ἄν, καρδόπη, Κλεωνύμη.
Σω. ἓν ἔτι γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,
ἄττ' ἄρρεν' ἐστίν, ἄττα δ' αὐτῶν θήλεα.
Στ. ἀλλ' οἶδ' ἔγωγ' ἃ θήλε' ἐστίν. Σω εἰπὲ δή.
Στ. Λύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.
Σω. ἄρρενα δὲ ποῖα τῶν ὀνομάτων; Στ. μυρία·
Φιλόξενος, Μελησίας, Ἀμυνίας.
Σω. ἀλλ', ὦ πονηρέ, ταῦτά γ' ἐστ' οὐκ ἄρρενα.
Στ. οὐκ ἄρρεν' ὑμῖν ἐστιν; Σω. οὐδαμῶς γ', ἐπεὶ
πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνίᾳ;
Στ. ὅπως ἄν; ὧδί· 'δεῦρο, δεῦρ', Ἀμυνία.'
Σω. ὁρᾷς: γυναῖκα τὴν Ἀμυνίαν καλεῖς.
Στ. οὔκουν δικαίως, ἥτις οὐ στρατεύεται;
ἀτὰρ τί ταῦθ', ἃ πάντες ἴσμεν, μανθάνω;

679. ὀρθῶς: again "scientifically," before everything else.

680. ἦν ἄν: *would be.* — Κλεωνύμη: this is what popular education leads to! Cp. the modern "Anybody's else" (for "anybody else's") and "Don'tt eeyou?" (for "don't you?").

681. First came the grammatical gender of animals 659, next of things 670, now of people.

684. Λύσιλλα κτέ.: women who were perhaps more "talked about among men" than Pericles would have liked (Thuc. 2. 45. 2).

686. We know from *Wasps* 74 and 1267 that Philoxenus was of the same stripe as Amynias (*Clouds* 31 and 1259 ff.); hence probably Melesias too — all παῖδες ἀγένειοι (*beardless*), devoted to the turf.

688. ὑμῖν: *in your judgment.*

689. ἐν-τυχών: = συν-τυχών 608 = ἐπι-τυχών 195.

690. Ἀμυνία: the vocative does give him the air of a ladylike gentleman.

692. ἥτις: causal; *when she.* — οὐ στρατεύεται: an informal charge of ἀ-στρατεία; or perhaps he has just got his mission as ambassador to Thessaly (*Wasps* 1271) and hence is exempt from military service.

693. τί: *to what end?*

Σω. οὐδέν, μὰ Δί', ἀλλὰ κατακλινεὶς δευρὶ — **Στ.** τί δρῶ;

Σω. ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. 695

Στ. μὴ δῆθ', ἱκετεύω, 'νταῦθά γ' · ἀλλ' εἴπερ γε χρή, χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

Σω. οὐκ ἔστι παρὰ ταῦτ' ἄλλα. **Στ.** κακοδαίμων ἐγώ, οἵαν δίκην τοῖς κόρεσι δώσω τήμερον.

[ᾠδή

Χο. φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν στρόβει πυκνώσας. 702

ταχὺς δ', ὅταν εἰς ἄπορον πέσῃς, ἐπ' ἄλλο πήδα

694. οὐδέν: *to no end*; the impatient question gets an exasperated answer. Socrates is done with him. — **ἀλλά**: *still*, he will allow Strepsy one more trial. — **δευρί**: *i.e.* on the *ἀσκάντης*.

694–726. First experiment in Original Research: vitiated by bedbugs.

697. χαμαί: in emphatic position. — **αὐτὰ ταῦτα**: *the same* must refer to his own *πράγματα* of 695; or could the phrase be adverbial (*just this way*)? Socrates' response fits well to this meaning, viz., *There is no other way but this* (698).

699. οἵαν: excl. — Socrates here either withdraws or falls into one of his long fits of abstraction.

700–05. An ode addressed to Streps. For the rhythm see Introd. § 138. Comparison with the *ἀντῳδή* 804–10 shows that two lines are lacking.

700. φρόντιζε δή: *now think away* (pres., not aor.); a comic take-off on all *φροντιστήρια*.

701. σαυτὸν πυκνώσας: *concentrating yourself*. He probably executed the other commands (*διάθρει*, *στρόβει*, *πήδα*) bodily, not mentally, to the delight of the audience. Here too, however, as in 661, the real satire lies deeper, viz. on Socrates' *desultory* logic in word-fencing. Anywhere in Plato's dialogues we find him, "if landed in perplexity," leaping elsewhere.

703. ταχύς: in prose *ταχέως*.

νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων.

. . . . . .

. . . . . .

Στ. ἀτταταῖ, ἀτταταῖ.

Χο. τί πάσχεις; τί κάμνεις;

Στ. ἀπόλλυμαι δείλαιος· ἐκ τοῦ σκίμποδος
δάκνουσί μ' ἐξέρποντες οἱ Κορ—ίνθιοι,
καὶ τὰς πλευρὰς δαρδάπτουσιν
καὶ τὴν ψυχὴν ἐκπίνουσιν
καὶ τοὺς ὄρχεις ἐξέλκουσιν
καὶ τὸν πρωκτὸν διορύττουσιν,
καί μ' ἀπολοῦσιν.

Χο. μή νυν βαρέως ἄλγει λίαν.

Στ. καὶ πῶς; ὅτε μου
φροῦδα τὰ χρήματα, φρούδη χροιά,

705. Highly poetic: φρήν, γλυκύθυμος, ὄμμα. The irony is hard on poor Strepsy, as he "twists and bounds."

707 f. Tragic rhythms from the prostrate and covered form: ἀτταταῖ makes a Cretic foot ($\frac{5}{8}$ ⏑ – –), τί πάσχεις a Bacchius (– – | ⏑ –), repeated in τί κάμνεις. As if: "what grief now | afflicts thee?"

709. δείλαιος: tragic, as in 12 and always.

710. Κορ-ίνθιοι: instead of κόρ-εις; as if *Bed-ruins*. As chief instigators of the war, the Corinthians were in truth the plague of Athens.

711 ff. Lugubrious anapaests, made more so by the dull, hopeless iteration of the same verse-ending; they parody the anapaestic laments of tragedy. — δαρδάπτουσι: an Epic word; *to gorge* or *devour ravenously*.

712. ψυχήν: *life-blood*.

717. καὶ πῶς: *pray how* can I grieve overmuch (λάιν)? — ὅτε: *now that* (causal).

718 ff. A wicked parody on the

φρούδη ψυχή, φρούδη δ' ἐμβάς·
καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς
φρουρᾶς ᾄδων
ὀλίγου φροῦδος γεγένημαι.

Σω. οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις; Στ. ἐγώ;
νὴ τὸν Ποσειδῶ. Σω. καὶ τί δῆτ' ἐφρόντισας;
Στ. ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται.
Σω. ἀπολεῖ κάκιστ'. Στ. ἀλλ', ὠγάθ', ἀπόλωλ' ἀρτίως.
Σω. οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα.
ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς
κἀπαιόλημ'. Στ. οἴμοι· τίς ἂν δῆτ' ἐπιβάλοι

sorrows of Hecuba in Euripides: φροῦδος πρέσβυς, φροῦδοι παῖδες (*Hec.* 161), she too probably prostrate on the earth with covered head.

719. ἐμβάς: he has become ἀνυπόδητος, like the rest of this barefoot brotherhood (103).

721. φρουρᾶς: gen. of time; cp. νυκτός, χειμῶνος, αἰθρίας (371). There is also sound-play with φροῦδος. His *singing on sentinel duty* is not wholly voluntary, in view of the "Bedouins."

722. ὀλίγου: *almost.* — Socrates returns.

723. οὗτος: *here;* English prefers dem. adv. to dem. adj.

726. The order *Begone* comes too late; Strepsy has just been bug-on-ed.

727–34. Second bout at Original Research, with nugatory result.

728. Streps. must exercise the faculty of philosophers and thieves — abstraction; he must find for himself his (s)peculative notion. On adj. formation in -ικός see 483 n. — νοῦς: = νόημα (705, 743), or γνώμη (730).

729. ἀπ-αιόλημα: tragic for ἀπάτη. — Socrates again abstracts himself. — τίς ἄν: a common tragic way of expressing a wish; *would that some one* —. — ἐπιβάλοι: Socrates had just thrown over him the sheepskin (Διὸς κωδίον) used in purificatory rites. (The Frontispiece shows the horns of the ram between the proselyte's feet. Who can say how ancient

ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα;
Σω. φέρε νυν ἀθρήσω πρῶτον, ὅ τι δρᾷ, τουτονί.
οὗτος, καθεύδεις; Στ. μὰ τὸν Ἀπόλλω, ᾽γὼ μὲν οὔ.
Σω. ἔχεις τι; Στ. μὰ Δί᾽, οὐ δῆτ᾽ ἔγωγ᾽. Σω. οὐδὲν πάνυ;

. . . . . .

οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;
Στ. περὶ τοῦ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.
Σω. αὐτὸς ὅ τι βούλει πρῶτος ἐξευρὼν λέγε.
Στ. ἀκήκοας μυριάκις ἀγὼ βούλομαι,
περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.
Σω. ἴθι νυν καλύπτου, καὶ σχάσας τὴν φροντίδα

is the joke (or the reality) of "riding the goat" in initiations?) Because of this literal "throwing on" of the *σισύρα*, Streps. uses *ἐπι-βάλλω*. instead of the usual *ἐμ-βάλλω* or *ὑπο-βάλλω* *to suggest*.

730. **ἐξ ἀρνακίδων**: *from the lambskins*; with a play on *ἐξαρνητικῶν* (1172; cp. *ἔξαρνος* 1230. and *ἐξαρνεῖσθαι* *to deny*) — hence the need for the tragic omission of the article *τῶν*. *Out of the fleeces* he sighs for some *fleecing scheme*; or *out of the skins* some *skin-flint plan*. — **ἀπο-στερητρίδα**: he fails to catch the new adj. in *-ικός* (728), but has not forgotten his grammar lesson in genders, so forms a special feminine on analogy of *ἀρνακίς*. — Silence. Long Pause. Socrates abstracted.

731. **ἀθρήσω**: subjv. after *φέρε*; cp. *φέρ᾽ ἴδω* 21, GMT. 257.

735–47. Third essay at Original Research with encouraging results — at first.

736. **περὶ τοῦ**: *what about?*

737. **αὐτὸς . . . πρῶτος**: this is the pedagogic doctrine of the real Socrates, that initiative must come from within; see 137 n.

740. **καλύπτου**: the pedagogue tends throughout to elevated diction; plain prose here would use a compound as in 735, 727. — **σχάσας κτἑ.**: *ease off your mind to rarity* (lit. *so as to be subtle*); cp. 107, 409 for *σχάζω*. and 229 for the kinship of *φροντίς* and *ἀήρ*.

λεπτὴν, κατὰ μικρὸν περιφρόνει τὰ πράγματα,
ὀρθῶς διαιρῶν καὶ σκοπῶν. **Στ.** οἴμοι τάλας.
Σω. ἔχ' ἀτρέμα· κἂν ἀπορῇς τι τῶν νοημάτων,
ἀφεὶς ἄπελθε, κᾆτα τῇ γνώμῃ πάλιν
κίνησον αὖθις αὐτὸ καὶ ζυγώθρισον.
Στ. ὦ Σωκρατίδιον φίλτατον. **Σω.** τί, ὦ γέρον;
Στ. ἔχω τόκου γνώμην ἀποστερητικήν.
Σω. ἐπίδειξον αὐτήν. **Στ.** εἰπὲ δή νύν μοι —
Σω. τὸ τί;
Στ. γυναῖκα φαρμακίδ' εἰ πριάμενος Θετταλὴν,
καθέλοιμι νύκτωρ τὴν σελήνην, εἶτα δὴ
αὐτὴν καθείρξαιμ' ἐς λοφεῖον στρογγύλον,

741. **πράγματα**: *troubles.*

742. **ὀρθῶς δι-αιρῶν**: *with scientific analysis;* again the catchwords of the day. **δι-αιρεῖν** was the technical method alike of Socrates and of the sophists. — **οἴμοι τάλας**: a tragedy is going on.

743. **ἀπορῇς**: construed with **τι**, not with **νοημάτων**; *are in a quandary over.*

745. **ζυγώθρισον**: *perpend;* the genealogy of the word is probably **ζυγόν** (*yoke of a balance*), **ζυγόω**, **ζύγωθρον**, **ζυγωθρίζω**. — Silence. Long Pause. Then Streps. shows his head from beneath the coverlet.

747. He at last has caught the **-ικός** adj.

748. **τὸ τί**: *namely, what?* French *lequel?*

749. **φαρμακίδα**: Thessalian witches were recognized masters of magic, even to *deducing the moon* from heaven. Thessalian drugs and incantation still held their repute in Horace's time (*Epode* 5. 21 and 45); his Canidia boasts *polo deripere lunam vocibis meis* (*Epode* 17. 77) — unless indeed Horace is merely adapting from old Greek sources. — **εἰ**: is our familiar *supposing.* — **πριάμενος**: may mean only *to purchase the services of.*

751. **αὐτήν**: *bodily;* in emphatic position. — **λοφεῖον**: properly a case for a crest (**λόφος**);

ὥσπερ κάτοπτρον, κᾆτα τηροίην ἔχων —
Σω. τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ'; **Στ.** ὅ τι;
εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,
οὐκ ἂν ἀποδοίην τοὺς τόκους. **Σω.** ὁτιὴ τί δή;
Στ. ὁτιὴ κατὰ μῆνα τἀργύριον δανείζεται. 756
Σω. εὖ γ' · ἀλλ' ἕτερον αὖ σοι προβαλῶ τι δεξιόν.
εἴ σοι γράφοιτο πεντετάλαντός τις δίκη,
ὅπως ἂν αὐτὴν ἀφανίσειας, εἰπέ μοι.
Στ. ὅπως; ὅπως; οὐκ οἶδ' · ἀτὰρ ζητητέον. 760
Σω. μή νυν περὶ σαυτὸν εἶλλε τὴν γνώμην ἀεί,

then for any round article, as a *κάτοπτρον*, and . . . the moon.

Greek Mirror.

755. **ὁτιὴ τί δή**: *because why?*

756. **κατὰ μῆνα**: cp. the old word *μήνη moon*.

757. **εὖ γε**: *bravo!* Sarcastic, as we see by the issue in 781; but taken seriously by poor Streps., pleased and proud of his first *δι-αίρεσις* and his first ascension among *τὰ μετέωρα*. (If **εὖ γε** be spoken not ironically, but sincerely, then Arist. means to ridicule both for fools.) — **προβαλῶ**: 489 n.

758. **γράφοιτο**: *registered, sc.* on the waxen tablet of the court calendar.

759. **ἀφανίσειας**: in the legal sense *to quash*; but the pupil takes it literally *to cause to disappear*.

760. In his halting perplexity Streps. allows four feet of the verse to fall apart.

761 f. There must be *no cooping up* of the intellect, no concen-

ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν ἀέρα
λινόδετον ὥσπερ μηλολόνθην τοῦ ποδός.
Στ. ηὕρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,
ὥστ' αὐτὸν ὁμολογεῖν σέ μοι. Σω. ποίαν τινά;
Στ. ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον
ταύτην ἑόρακας, τὴν καλήν, τὴν διαφανῆ,
ἀφ' ἧς τὸ πῦρ ἅπτουσι; Σω. τὴν ὕαλον λέγεις;
Στ. ἔγωγε. φέρε τί δῆτ' ἄν, εἰ ταύτην λαβών,
ὁπότε γράφοιτο τὴν δίκην ὁ γραμματεύς,
ἀπωτέρω στὰς ὧδε πρὸς τὸν ἥλιον
τὰ γράμματ' ἐκτήξαιμι τῆς ἐμῆς δίκης;
Σω. σοφῶς γε, νὴ τὰς Χάριτας. Στ. οἴμ' ὡς ἥδομαι,
ὅτι πεντετάλαντος διαγέγραπταί μοι δίκη.
Σω. ἄγε δὴ ταχέως τουτὶ ξυνάρπασον. Στ. τὸ τί;

tration; a cloud-worshipper should have a rarefied mind.

763. μηλολόνθην: *cockchafer*. Little beetles *thread-tied by the foot* are still found in the tropics, worn by young ladies as ornaments. — Silence. Pause.

764. ηὕρηκα: *Eureka!* Why should not Streps. have the credit for this famous exclamation rather than Archimedes two hundred years later?

766. ἤδη: *ever* (346). — φαρμακοπώλαις: besides his drugs and burning-glasses, the pharmacist sold magic rings and other rarities. Cp. the apothecary's shop in Shakespeare's *Romeo and Juliet* 5. 1.

768. ἅπτουσι: cp. 18 ἅπτε λύχνον. — λέγεις: *do you mean?*

769. τί δῆτ' ἄν: cp. 154.

770. ὁ γραμ.: *the clerk of the court*.

771. πρὸς τὸν ἥλιον: cp. 198.

772. ἐκ-τήξαιμι: to *melt out* the letters would indeed be an ἀφάνισις of the suit.

773. νὴ τὰς Χάριτας: an uncommon oath, but appropriate to the *graceful* wit of Strepsy's scheme, which is a second practical application of science to the moral problems of life. Ironical probably; but see n. on 757.

774 f. δια-γέγραπται: *stricken through, cancelled*. — ξυνάρπ: differs from ὑφαρπάζω 490.

Σω. ὅπως ἀποστρέψαι' ἂν ἀντιδικῶν δίκην 776
μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων.
Στ. φαυλότατα καὶ ῥᾷστ'. Σω. εἰπὲ δή. Στ. καὶ δὴ λέγω.
εἰ πρόσθεν ἔτι μιᾶς ἐνεστώσης δίκης,
πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων. 780
Σω. οὐδὲν λέγεις. Στ. νὴ τοὺς θεοὺς ἔγωγ', ἐπεὶ
οὐδεὶς κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.
Σω. ὑθλεῖς· ἄπερρ', οὐκ ἂν διδάξαιμ' ἄν σ' ἔτι.
Στ. ὁτιὴ τί; ναὶ πρὸς τῶν θεῶν, ὦ Σώκρατες.
Σω. ἀλλ' εὐθὺς ἐπιλήθει σύ γ', ἅττ' ἂν καὶ μάθῃς· 785
ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.
Στ. φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
τίς ἦν ἐν ᾗ 'ματτόμεθα μέντοι τἄλφιτα;
οἴμοι, τίς ἦν; Σω. οὐκ ἐς κόρακας ἀποφθερεῖ,
ἐπιλησμότατον καὶ σκαιότατον γερόντιον; 790

776. ἀντιδικῶν: partic.; *if defendant.* — δίκην: with ἀποστρέψαι.

777. ὀφλήσειν: see 34 n.

778. φαυλότατα: *as easy as lying.* He waxes proud; but alas, "Pride goeth before a fall." — καὶ δή: = ἤδη *at once.*

779. πρόσθεν: *i.e. before mine.* — ἐνεστώσης: *pending.*

780. καλεῖσθαι: *i.e.* by the court crier. — ἀπαγξαίμην: this is Original Research (εὕρεσις) with a vengeance! But the satire is on the Higher Education as much as on the rustic.

781. οὐδὲν λέγεις: *nonsense!* — Undone, but unrealizing it, Streps. talks back: "By the gods but I *do*" talk sense.

784. ναί: "O *do*;" tragically, for the blow has fallen.

785. ἐπιλήθει: ἐπιλανθάνει is the prose form. — καί: before the verb often means emphasis on the Eng. auxiliary; "whatever you *do* learn."

787. μέντοι: *really, indeed.*

789. ἀπο-φθερεῖ: = ἄπει φθεροίμενος.

790. ἐπιλησμότατον: usually -μονέστατον. — Socrates turns away in high dudgeon or in abstraction.

Στ. οἴμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι;
ἀπὸ γὰρ ὀλοῦμαι, μὴ μαθὼν γλωττοστροφεῖν.
ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλεύσατε.
Χο. ἡμεῖς μέν, ὦ πρεσβῦτα, συμβουλεύομεν,
εἴ σοί τις υἱός ἐστιν ἐκτεθραμμένος, 795
πέμπειν ἐκεῖνον ἀντὶ σαυτοῦ μανθάνειν.
Στ. ἀλλ' ἔστι μοί γε υἱὸς καλός τε κἀγαθός·
ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω;
Χο. σὺ δ' ἐπιτρέπεις; Στ. εὐσωματεῖ γὰρ καὶ
σφριγᾷ,
κἄστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 800
ἀτὰρ μέτειμί γ' αὐτόν· ἢν δὲ μὴ 'θέλῃ,
οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
ἀλλ' ἐπανάμεινόν μ', ὀλίγον εἰσελθὼν χρόνον.
Χο. ἆρ' αἰσθάνει πλεῖστα δι' ἡμᾶς ἀγάθ' αὐτίχ'
ἕξων [ἀντῳδή

792. ἀπο . . . ολοῦμαι: tmesis. — γλωττο-στροφεῖν: *to ply the tongue*.

794 ff. Spoken by the κορυφαῖος in measured tragic trimeters, *i.e.* with no "resolutions" of long syllables into two shorts.

797. ἔστι: emphatic by position and by γε; "I *have* a son, it is true." — καλός τε κἀγαθός: 101 n.

798. γάρ: *since*. — τί ἐγὼ πάθω: "what am *I* to do?"

799. εὐσωματεῖ: *is brawny-bodied*; prose would be εὔρωστος τῷ σώματι or τὸ σῶμα, or the like. — σφριγᾷ: *is lusty*; also poetic.

800. ἐκ: of origin; = *descendant, scion of*. — εὐ-πτέρων: a word of high diction, hence "of the *élite*" rather than our scornful "high-flyers." — τῶν Κοισύρας: *daughters of* —; see 48 n.

802. οὐκ ἔσθ' ὅπως οὐκ: *most certainly*; so in 1307.

803. Addressed to Socrates. Streps. hastens from the αὐλή across the street into his own house.

804–13. As Socrates retires (εἰσελθών 803), the chorus address him, as in the ᾠδή they had sung to Streps. (700–05).

μόνας θεῶν : ὡς
ἕτοιμος ὅδ' ἐστὶν ἅπαντα δρᾶν,
ὅσ' ἂν κελεύῃς.
σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου
γνοὺς ἀπολάψεις ὅ τι πλεῖστον δύνασαι,
ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθ' ἑτέρᾳ τρέπεσθαι.

Στ. οὗτοι, μὰ τὴν Ὀμίχλην, ἔτ' ἐνταυθοῖ μενεῖς·
ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας.
Φε. ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;
οὐκ εὖ φρονεῖς, μὰ τὸν Δία τὸν Ὀλύμπιον.

810. ἀνδρός: since the reference is definitely to Streps., the omission of article is poetic. — ἐκπεπλῃγ.: *dazed*, perhaps with admiration of Socrates, as the schol. says (ἐπαινοῦντος). — ἐπηρμένου: *excited, eager*; 42, 1457.

811. ἀπολάψεις: fut. indic. as imv.; λάπτω *to lap*, used of wolves and dogs, is easily transferred to human creatures of prey.

812. ταχέως: by position is a *nota bene* postscript; *and quickly*. — φιλεῖ: *is apt*. — ἑτέρᾳ: adv. — *I.e.il* Socrates.

At about the middle point of many Greek dramas a new central character or theme is assumed. Here the new-schooling of the old generation is dropped as hopeless, that of young Pheidippides is essayed, with complete success.

814–88. Another ἐπ-εισόδιον, introductory to this second theme. Streps. issues, leading his brawny hopeful.

814. μὰ τὴν Ὀμίχλην: *by Fog*; swearing in terms of the New Religion is as far as the befogged Strepsy can get in it — which often happens. — ἐνταυθοῖ: sometimes = ἐνταῦθα; it was not inelegant, as is the corresponding Eng. "he was not *to* home."

815. The command to "go and eat the pillars of his great-uncle Megacles" (124) may mean only wild rage in Streps. or may be "biting" irony for the historic Megacles (see v. 46), if the scholiast's story is true that only the pillars of his house remained after a spendthrift life.

817. οὐκ εὖ φρονεῖς: *you are*

Στ. ἰδού γ' ἰδού, 'Δί' 'Ολύμπιον' · τῆς μωρίας,
τὸν Δία νομίζειν, ὄντα τηλικουτονί.
Φε. τί δὲ τοῦτ' ἐγέλασας ἐτεόν; **Στ.** ἐνθυμούμενος
ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαιϊκά.
ὅμως γε μὴν πρόσελθ', ἵν' εἰδῇς πλείονα,
καί σοι φράσω πρᾶγμ', ὃ σὺ μαθὼν ἀνὴρ ἔσει.
ὅπως δὲ τοῦτο μὴ διδάξῃς μηδένα.
Φε. ἰδού· τί ἔστιν; **Στ.** ὤμοσας νυνὶ Δία.
Φε. ἔγωγ'. **Στ.** ὁρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;
οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεύς. **Φε.** ἀλλὰ τίς;
Στ. Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακώς.
Φε. αἰβοῖ τί λῃρεῖς; **Στ.** ἴσθι τοῦθ' οὕτως ἔχον.
Φε. τίς φησι ταῦτα; **Στ.** Σωκράτης ὁ Μήλιος
καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἴχνη.
Φε. σὺ δ' εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθας,

not in your right mind; a frequent phrase.

818. **ἰδού**: "listen to that." — **τῆς μωρίας**: gen., as in 153.

819. **νομίζειν**: exclamatory inf.; 268 — **τηλικουτονί**: cp. 799.

820. **ἐγέλασας**: present in Eng.; 174.

821. Here is topsy-turvydom truly Aristophanic: a little old man with new-fashioned notions *vs.* a strapping young man with old-fashioned ones. — On *ἀρχαιϊκά* see 483 n.

822. **ὅμως γε μήν**: = *ἀλλ' ὅμως*; 631.

823. **ὃ μαθὼν κτέ.**: "that will make a *man* of you"; with the Stress Triumphant, as when Archimedes said: *δός μοι ποῦ στῶ, καὶ κινῶ τὴν γῆν.*

824. **ὅπως μή**: with aor. subjv. to express prohibition; S. 1191, G. 1354, GMT. 283. Cp. *ὅπως* with fut. indic. v. 257. Streps. has caught the "mysteries" from the *μαθητής* in v. 143.

827. Confidentially and perhaps a little fearfully.

828. **Δῖνος**: 380.

829. **αἰβοῖ**: 102.

830. **ὁ Μήλιος**: the best-known atheist of the day came from the island of Melos, viz. Diagoras. The joke is as if Streps., some twenty-five years ago, had said

ὥστ᾽ ἀνδράσιν πείθει χολῶσιν ; Στ. εὐστόμει
καὶ μηδὲν εἴπῃς φλαῦρον ἄνδρας δεξιοὺς
καὶ νοῦν ἔχοντας· ὧν ὑπὸ τῆς φειδωλίας
ἀπεκείρατ᾽ οὐδεὶς πώποτ᾽ οὐδ᾽ ἠλείψατο,
οὐδ᾽ εἰς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ
ὥσπερ τεθνεῶτος καταλοῦει μου τὸν βίον.
ἀλλ᾽ ὡς τάχιστ᾽ ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.
Φε. τί δ᾽ ἂν παρ᾽ ἐκείνων καὶ μάθοι χρηστόν τις ἄν ;
Στ. ἄληθες ; ὅσαπερ ἔστ᾽ ἐν ἀνθρώποις σοφά·
γνώσει δὲ σαυτὸν ὡς ἀμαθὴς εἶ καὶ παχύς.
ἀλλ᾽ ἐπανάμεινόν μ᾽ ὀλίγον ἐνταυθοῖ χρόνον.
Φε. οἴμοι, τί δράσω, παραφρονοῦντος τοῦ πατρός ;

"Robert G. Socrates," the audience expecting "Ingersoll."

833. **χολῶσι** : *χολᾶν* = *μελαγχολᾶν* = *μαίνεσθαι* = *παραφρονεῖν* = *οὐκ εὖ φρονεῖν*. — **εὐστόμει** : cp. *εὐφημεῖν* 263 ; high-sounding for *σιώπα* of 105, and followed by a "tragic" trimeter (794 n.).

835. **ὑπὸ τῆς φειδωλίας** : *from their thrift*, not because they were low fellows (*πονηροί*), as Pheidip. thought (v. 102). Satire, of course, as the bath fee was only two coppers (*χαλκοῦς*). The fling at Socrates as sparing of ointment and bath is true ; even his pupil Plato has him bathed and sandalled only on grand occasions (*Symp.* 174 *a*.).

838. **ὥσπερ τεθνεῶτος** : this is the regular position for a *ὥσπερ*-clause, viz. before the main word (here *μου*), not after, as in Eng. — **κατα-λοῦει** : 2d sing. mid., and *ου* short, as often *οι* in *ποιεῖν*. *κατα-* (*down*) in Greek verbs often = *up* with Eng. verbs, as in *to finish up*, *to clean up*, *wash up*, *pack up*, i.e. *thoroughly*. Here *to bathe up a property* (*βίον*) is *to squander* it, *to pour* it *out like water*. So in Latin *e-lavo*, *e-luo*.

839. **ὑπέρ** : cp. *ἀντί* 796.

840. **καί** : see n. on 785.

841. **ἄληθες** : exclamation, distinct from *ἀληθές* ; *so*, *really now*, *indeed* (ironical). — **ἐν ἀνθρώποις** : *in the world*.

842. The commonest of Greek proverbs was *γνῶθι σαυτόν*. — **παχύς** : *thick*-headed, *fat*-witted.

843 *Exit* Streps.

πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἔλω,
ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;
Στ. φέρ' ἴδω, σὺ τουτονὶ τί νομίζεις; εἰπέ μοι.
Φε. ἀλεκτρυόνα. Στ. καλῶς γε. ταυτηνὶ δὲ τί;
Φε. ἀλεκτρυόν'. Στ. ἄμφω ταὐτόν; καταγέλαστος εἶ.
μή νυν τὸ λοιπόν, ἀλλὰ τήνδε μὲν καλεῖν
ἀλεκτρύαιναν, τουτονὶ δ' ἀλέκτορα.
Φε. ἀλεκτρύαιναν; ταῦτ' ἔμαθες τὰ δεξιὰ
εἴσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;
Στ. χἄτερά γε πόλλ'· ἀλλ' ὅ τι μάθοιμ' ἑκάστοτε,
ἐπελανθανόμην ἂν εὐθὺς ὑπὸ πλήθους ἐτῶν.
Φε. διὰ ταῦτα δὴ καὶ θοἰμάτιον ἀπώλεσας;
Στ. ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.
Φε. τὰς δ' ἐμβάδας ποῖ τέτροφας, ὠνόητε σύ;
Στ. ὥσπερ Περικλέης εἰς τὸ δέον ἀπώλεσα.
ἀλλ' ἴθι βάδιζ', ἴωμεν· εἶτα τῷ πατρὶ
πιθόμενος ἐξάμαρτε· κἀγώ τοί ποτε

845. παρανοίας: gen. of the charge. — εἰσαγαγών: *sc.* εἰς τὸ δικαστήριον.

846. σορπηγοῖς: ἵνα ποιήσωσιν αὐτῷ σορὸν δηλονότι ἐγγὺς ὄντι θανάτου (schol.). — Re-enter Streps. with cock and hen.

850. καλεῖν: infinitive for imperative.

853. γη-γενεῖς: regular epithet of the *earth-sprung* giants who once stormed Olympus to unseat the gods. as now these sophist-giants proposed to replace Zeus by "Juice" (Δῖνος).

855. ἄν: iterative, as in 54.

856. θοἰμάτιον: "sacrificed" at v. 500.

857. κατα-πεφρόντικα: κατα- as in 838. Streps. has *worn out* his coat *by thinking* — the reason. perhaps, for its disappearance among modern college men.

858. τέτροφας: τρέπω.

859. εἰς τὸ δέον: see Introd. § 48. Pericles' entry of the sum he spent was εἰς τὸ δέον ἀνήλωσα. Poor Strepsy's variant is ἀπώλεσα!

861. ἐξ-άμαρτε: *be as bad as you like* (ἐξ-).

οἶδ' ἐξέτει σοι τραυλίσαντι πιθόμενος·
ὃν πρῶτον ὀβολὸν ἔλαβον ἡλιαστικόν,
τούτου 'πριάμην σοι Διασίοις ἁμαξίδα.
Φε. ἦ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει. 865
Στ. εὖ γ' ὅτι ἐπείσθης. — δεῦρο δεῦρ', ὦ Σώκρατες,
ἔξελθ'· ἄγω γάρ σοι τὸν υἱὸν τουτονὶ
ἄκοντ' ἀναπείσας. Σω. νηπύτιος γάρ ἐστ' ἔτι,
καὶ τῶν κρεμᾱθρῶν οὐ τρίβων τῶν ἐνθάδε.
Φε. αὐτὸς τρίβων εἴης ἄν, εἰ κρέμαιό γε. 870

862. **τραυλίσαντι**: Alcibiades, in part the original of Pheidip. (see n. on 46), must have kept his baby-lisp through life as seen in *Wasps* 44 ff. See also on 872 *infra*.

863. **ὀβολόν**: this antecedent of *ὅν* has been incorporated into the *ὅν*-clause and attracted into the *ὅν*-case; in the next verse it recovers its proper case (gen. of price with *ἐπριάμην*) in its proxy *τούτου*.

864. **Διασίοις**: 408 n. and Introd. §§ 51. 59. — **ἁμαξίδα**: a toy chariot, or it may be a gingerbread one Sonny's "horse-complaint" had set in early.

865. Pheidip. yields; but, with the irony so common in tragedy, he, his father's only hope, is made here the first to give unheeded warning that he will prove his father's curse. — **ἦ μήν**: regular initial phrase of a serious oath. — **τῷ χρόνῳ ποτέ**: *some day*.

867. **ἔξελθε**: Socrates issues.

868. **νηπύτιος**: *a childling*; Epic dim. of *νήπιος* (105). Socrates uses it *ἵνα καταπλήξῃ τὸν νεώτερον* (schol.). — **γάρ**: *that's because*; gives the reason for the unwillingness (*ἄκοντα*) of Pheidip.

869. **κρεμαθρῶν**: the poetic lengthening of *α* before *θρ* in comic *iambic trimeter* (see n. on 513) must be meant as an affected elegance on the part of Professor Socrates. So also seems to be *τρίβων* in the especially Euripidean sense of *versed in* (with gen.). — **τρίβων**: if *κρεμάθρα* is translated *hanging basket* (218 n.), we may then use for *τρίβων* our phrase *to have the hang* of a thing, for the sake of the joke in the next verse.

870. **τρίβων**: an old *ἱμάτιον* that had often gone to the fuller's to be suspended and "flogged" (*τρίβω*) in cleaning was called *τρίβων* — we might say a *scrub* or *knock-about*. The impudent an-

Στ. οὐκ ἐς κόρακας; καταρᾷ σὺ τῷ διδασκάλῳ;
Σω. ἰδοὺ 'κρέμαι',' ὡς ἠλίθιον ἐφθέγξατο
καὶ τοῖσι χείλεσιν διερρυηκόσιν.
πῶς ἂν μάθοι ποθ' οὗτος ἀπόφευξιν δίκης
ἢ κλῆσιν ἢ χαύνωσιν ἀναπειστηρίαν; 875
καίτοι γε ταλάντου τοῦτ' ἔμαθεν Ὑπέρβολος.
Στ. ἀμέλει, δίδασκε· θυμόσοφός ἐστιν φύσει·
εὐθύς γέ τοι παιδάριον ὂν τυννουτονὶ

swer of Pheidip. is therefore: "you would *have the hang* of a scrub yourself, if you were suspended."

872. ἰδοὺ 'κρέμαι': *listen to your* "κρέμαι"! It is not the youth's impudence that offends Socrates (that was a hopeful sign in "Young Athens"), but his broad pronunciation of *-αι-*, whereas cultured Athenians had begun to shorten such words as κλαίω to κλάω, κἀίω to κἀω. Pheidip., being a sort of Tony Lumpkin, had said h-i-g-h-sted for hoisted; cp. the colloquial δαί for δή, ναί for νή. Or possibly Pheidip. lisped his ρ (see n. on 862), as Alcibiades does in *Wasps* 45 (ὁλᾷς for ὁρᾷς, κόλακος for κόρακος).

873. διερρυηκόσι: *wide apart* (lit. *flowing apart*). Quintilian warns against this in *Instit. Or.* 1. 11. 9: "Observandum erit etiam, ut recta sit facies dicentis, ne labra distorqueantur, ne immodicus hiatus rictum discindat."

874 f. As in 318, a string of rhetorical abstracts in *-σις*, the last one probably a novelty of Arist. Dropping the literal meanings (which should be noted), we may translate "the arts of exoneration, citation, and persuasive quash-ation," these belonging to defendant, plaintiff, and advocate respectively. χαυνόω is *to make porous, spongy* (χαῖνος); hence *to make light* of your opponent's argument.

876. καίτοι γε: "and *yet*"; spoken musingly. — ταλάντου: a hit at Hyperbolus and a hint for Strepsiades. If Hyperbolus succeeded, there is hope for — the rich-enough.

877. θυμόσοφος: *of clever wit*; εὐφυής, ἐκ τοῦ ἰδίου θυμοῦ σοφός (schol.).

878. τυννουτονί: *teeny-weeny*; with a gesture, as in 392.

ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,
ἁμαξίδας τε συκίνας ἠργάζετο,
κἀκ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.
ὅπως δ' ἐκείνῳ τὼ λόγῳ μαθήσεται,
τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα,
ὃς τἄδικα λέγων ἀνατρέπει τὸν κρείττονα·
ἐὰν δὲ μή, τὸν γοῦν ἄδικον πάσῃ τέχνῃ.
Σω. αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιν.
ἐγὼ δ' ἀπέσομαι. Στ. τοῦτό νυν μέμνησ', ὅπως
πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται.

Χορός

. . . . . .

Δίκαιος

χώρει δευρί, δεῖξον σαυτὸν
τοῖσι θεαταῖς, καίπερ θρασὺς ὤν.

879. ἔνδον: *at home.*

881. πῶς δοκεῖς: once a real question the phrase had become a mere adverb; *you can't think how nicely.*

882. ὅπως: with fut. indic., as in 257.

885. ἐὰν δὲ μή: *i.e.* if not *both.* — πάσῃ τέχνῃ: *by all means.*

887. ἀπέσομαι: ἄπ-ειμι; *exit* Socrates, Streps. calling after him.

888. τὰ δίκαια: cp. 1315, 1339.

What the original play contained in place of 889–1114 it is now idle to speculate. The present verses are a substitution, as we learned from Hypoth. β'. If the Ravennas manuscript presents the text here as Arist. finally left it, he must have intended to write a song for the chorus but got no further than the title.

889. The Just and Unjust Arguments now appear before Pheidip. (and Streps.?) to present their respective methods of education, the old and the new. The schol. says they were costumed as fighting cocks and brought out in wicker cages. This seems fantastical to us, but is probably the truth. In Athens at that time bird costumes and cockfights were popular. — The rhythm for 889–

Ἄδικος

ἴθ' ὅποι χρῄζεις. πολὺ γὰρ μᾶλλόν σ'
ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.

Δι. ἀπολεῖς σύ; τίς ὤν; Αδ. λόγος. Δι. ἥττων γ' ὤν.

Αδ. ἀλλὰ σὲ νικῶ τὸν ἐμοῦ κρείττω φάσκοντ' εἶναι. Δι. τί σοφὸν ποιῶν; 895

Αδ. γνώμας καινὰς ἐξευρίσκων.

Δι. ταῦτα γὰρ ἀνθεῖ διὰ τουτουσὶ τοὺς ἀνοήτους. Αδ. οὔκ, ἀλλὰ σοφούς.

Δι. ἀπολῶ σε κακῶς. Αδ. εἰπέ, τί ποιῶν;

Δι. τὰ δίκαια λέγων. Αδ. ἀλλ' ἀνατρέψω 900
ταῦτ' ἀντιλέγων· οὐδὲ γὰρ εἶναι
πάνυ φημὶ δίκην. Δι. οὐκ εἶναι φῄς;

Αδ. φέρε γὰρ ποῦ 'στιν; Δι. παρὰ τοῖσι θεοῖς.

Αδ. πῶς δῆτα δίκης οὔσης ὁ Ζεὺς

948 is anapaestic dimeter or monometer.

891. ἴθ' ὅποι χρῄξεις: even the initial words of Ἄδικος Λόγος are quoted, the schol. says, from the poet of the New Learning, Euripides. There are reasons for supposing that the whole scene parodies some situation in his *Telephus*, as does *Ach.* 430 ff. The word χρῄζω is poetic.

892. ἐν: *in the presence of*; Ἄδικος feels no stage fright.

895. φάσκοντα: *pretending*.

896. γνώμας καινάς: see n. on 317. These new γνῶμαι were to replace the golden ones taught in olden times from Homer, Solon, Theognis, and others.

897. τουτουσί: pointing to the audience. Athens then, as always, loving novelty. Ἀθηναῖοι . . . εἰς οὐδὲν ἕτερον ηὐκαίρουν ἢ λέγειν τι ἢ ἀκούειν τι καινότερον (*Acts of Apostles* 17. 21).

902. δίκην: not so much *justice* (δικαιοσύνη) as Justice, the goddess.

903. παρὰ τοῖσι θεοῖς: with a solemn gesture perhaps.

904. The quibbling begins. The story of Cronus' dethronement by Zeus goes back to Homer.

οὐκ ἀπόλωλεν τὸν πατέρ᾽ αὐτοῦ 905
δήσας; Δι. αἰβοῖ, τουτὶ καὶ δὴ
χωρεῖ τὸ κακόν· δότε μοι λεκάνην.
Αδ. τῡφογέρων εἶ κἀνάρμοστος.
Δι. καταπύγων εἶ κἀναίσχυντος.
Αδ. ῥόδα μ᾽ εἴρηκας. Δι. καὶ βωμολόχος. 910
Αδ. κρίνεσι στεφανοῖς. Δι. καὶ πατραλοίας.
Αδ. χρυσῷ πάττων μ᾽ οὐ γιγνώσκεις.
Δι. οὐ δῆτα πρὸ τοῦ γ᾽, ἀλλὰ μολύβδῳ.
Αδ. νῦν δέ γε κόσμος τοῦτ᾽ ἐστὶν ἐμοί.
Δι. θρασὺς εἶ πολλοῦ. Αδ. σὺ δέ γ᾽ ἀρχαῖος.
Δι. διὰ σὲ δὲ φοιτᾶν οὐδεὶς ἐθέλει 916
τῶν μειρακίων·
καὶ γνωσθήσει ποτ᾽ Ἀθηναίοις
οἷα διδάσκεις τοὺς ἀνοήτους.
Αδ. αὐχμεῖς αἰσχρῶς. Δι. σὺ δέ γ᾽ εὖ πράττεις.
καίτοι πρότερόν γ᾽ ἐπτώχευες, 921

905. **αὐτοῦ**: position as in 515.

906. **τουτί**: *here*; see n. on 723. — **καὶ δή**: = ἤδη. He recognizes this stock objection at once and it makes him sick — much as one feels when youngsters reject the whole Bible because of Jonah and the Whale.

908. **ἀνάρμοστος**: a *no-fit*; in modern pertness "a back number."

910. "Your epithets are roses." Young Littlewit has in all ages delighted in being thought rakish.

911. **στεφανοῖς**: the verb in -όω.

912. **πάττων**: cp. χρυσό-παστος (of cloth *shot* or *sprinkled with gold*) and κατα-χρυσόω (*to gild*).

913. **πρὸ τοῦ**: as in v. 5. Such epithets as καταπύγων would not *heretofore* have given a golden reputation, but rather one as base as lead (μόλυβδος).

914. **νῦν δέ γε**: see n. on 169; *now* times have changed.

915. **πολλοῦ**: = πάνυ; cp. ὀλίγου 722.

916. **φοιτᾶν**: *to go to school.*

920. **εὖ πράττεις**: *are a great success, in good case.*

Τήλεφος εἶναι Μυσὸς φάσκων,
ἐκ πηριδίου
γνώμας τρώγων Πανδελετείους.
Αδ. ὤμοι σοφίας — Δι. ὤμοι μανίας — 925
Αδ. ἧς ἐμνήσθης — Δι. τῆς σῆς, πόλεώς θ'
ἥτις σε τρέφει
λυμαινόμενον τοῖς μειρακίοις.
Αδ. οὐχὶ διδάξεις τοῦτον Κρόνος ὤν.
Δι. εἴπερ γ' αὐτὸν σωθῆναι χρὴ 930
καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.
Αδ. δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.
Δι. κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλῃς.
Χο. παύσασθε μάχης καὶ λοιδορίας.
ἀλλ' ἐπίδειξαι σύ τε τοὺς προτέρους 935
ἅττ' ἐδίδασκες, σύ τε τὴν καινὴν

922 ff. **φάσκων**: as in 895. — A sententious, ragged beggar in Euripides' *Telephus* turns out to be Telephus himself, the king of Mysia. So, Arist. thinks, this rascally New Learning, this spruce Success, had formerly the ill repute of a beggar munching his scraps of pettifogger's wisdom.

924. **Πανδελετείους**: the schol. says: ὁ Πανδέλετος τῶν περὶ τὰ δικαστήρια ἐστι διατριβόντων, δικαστῶν ἢ καὶ συκοφαντῶν ἤγουν ὁ φιλοδίκαιος καὶ γράφων ψηφίσματα.

925. **ὤμοι**: is, for Ἄδικος, a sigh of admiration for the "cleverness" of the *Telephus*; for Δίκαιος, it is a groan of indignation.

929. **τοῦτον**: Pheidip. — **Κρόνος**: n. on 398.

930. **εἴπερ γε**: *if indeed.* Supply διδάξω before it.

932. **ἴθι**: to Pheidip. — **ἔα**: scan as one syllable, by *συν-ίζησις*; S. 50, H.A. 42, G. 47.

933. **κλαύσει**: fut. mid. of κλαίω; Eng. idiom is "you'll catch it." — **ἐπιβάλλῃς**: conative present.

935. **ἐπίδειξαι**: the mid. is *to give an exhibition of oneself* or *of his powers*; the active is *to show* (748).

παίδευσιν, ὅπως ἂν ἀκούσας σφῷν
ἀντιλεγόντοιν κρίνας φοιτᾷ.
Δι. δρᾶν ταῦτ' ἐθέλω. Αδ. κἄγωγ' ἐθέλω.
Χο. φέρε δὴ πότερος λέξει πρότερος;
Αδ. τούτῳ δώσω·
κᾆτ' ἐκ τούτων, ὧν ἂν λέξῃ,
ῥηματίοισιν καινοῖς αὐτὸν
καὶ διανοίαις κατατοξεύσω.
τὸ τελευταῖον δ', ἢν ἀναγρύζῃ,
τὸ πρόσωπον ἅπαν καὶ τὠφθαλμὼ
κεντούμενος, ὥσπερ ὑπ' ἀνθρηνῶν,
ὑπὸ τῶν γνωμῶν ἀπολεῖται.

940. λέξει: *will speak* his speech: not ἐρεῖ.

942. ἐκ τούτων κτέ.: to be shot down by material from one's own quiver would be humiliation indeed, as in the case of the eagle shot by a pinion from his own wing.

943 f. ῥηματίοισι: *phraselets, smart turns of speech.* — διανοίαις: *conceits.*

945. ἀνα-γρύζῃ: "if he try to say *Boo*," *i.e.* a single syllable.

ΑΓΩΝ 949–1104

As Athens at this period delighted in contests between athletes, musicians, triremes, legal disputants, fighting cocks and so on, not to mention her 27-years' war with Sparta, so also in most comedies a contest in words was offered. This debate took place in a form fairly fixed though admitting considerable freedom, viz. (1) a song by the chorus, (2) a summons to the combat two lines long from the κορυφαῖος, (3) the first speech (the chorus probably standing and not dancing), (4) an antistrophic song, (5) the antistrophic summons to the second speaker, (6) the second speech, and finally in some cases (7) a decision or award to the victor (κρίσις). — In this play the altercation in anapaests just concluded has been merely a wordy skirmish comparable to that between Homer's heroes before the real fray began (Mazon).

Χο. *νῦν δείξετον τὼ πισύνω* [ᾠδή
τοῖς περιδεξίοισι
λόγοισι καὶ φροντίσι καὶ
γνωμοτύποις μερίμναις,
ὁπότερος αὐτοῖν λέγων
ἀμείνων φανήσεται.
νῦν γὰρ ἅπᾶς ἐνθάδε κίν-
δῡνος ἀνεῖται σοφίας,
ἧς πέρι τοῖς ἐμοῖς φίλοις
ἐστὶν ἀγὼν μέγιστος.

ἀλλ', ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρη-
στοῖς στεφανώσας,
ῥῆξον φωνὴν ἥτινι χαίρεις, καὶ τὴν αὑτοῦ φύσιν
εἰπέ.

Δι. *λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,*
ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη
'νενόμιστο.

949–58. For the rhythm see Introd. § 139.

949. **δείξετον**: 3d dual. — **τὼ πισύνω**: *these believers in, champions of*; the prose word is *πιστεύοντες*.

951 f. See notes on 101, 317, 420.

956. **ἀν-εῖται**: *is let loose* (*ἵημι*), as if *κίνδυνος* were some savage beast.

959 f. First exhortation (*κατακελευσμός*). The *κορυφαῖος* is a sort of Master of the Tourney, and shows the same grandiloquence as in 358 and 412. His formulaic two lines always set the metre for the disputant who follows — here anapaestic tetrameter (Introd. § 132 *β'*).

960. **ῥῆξον φωνήν**: cp. 357, and *rumpere vocem, to utter forth*. — **αὑτοῦ**: = **σεαυτοῦ**, as often.

961–1023. Right Logic sets forth the old-time schooling of the heroes of Marathon, or, we might say, of Bunker Hill.

962. **ἐγώ**: emphatic. — **σωφρο-**

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδὲν
ἀκοῦσαι·
εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαρι-
στοῦ
τοὺς κωμήτας γυμνοὺς ἀθρόους, κεἰ κριμνώδη
κατανείφοι. 965
εἶτ' αὖ προμαθεῖν ᾄσμ' ἐδίδασκεν, τὼ μηρὼ μὴ
ξυνέχοντας,
ἢ 'Παλλάδα περσέπολιν δεινὰν' ἢ 'τηλέπορόν τι
βόαμα,'
ἐντειναμένους τὴν ἁρμονίαν, ἣν οἱ πατέρες παρέ-
δωκαν.

σύνη: *sobriety, moderation, continence, mens sana.* — ἐνενόμιστο: *was the rule and custom, was current.*

963. γρύξαντος: cp. 945.

964. εὐ-τάκτως: because walking *dis*-orderly in the streets betokened the slave, as the comic poet Alexis tells us. — εἰς κιθαριστοῦ: *i.e.* to his house; S. 870, HA. 730 *a*. From about ten to twelve years of age the boys had already learned reading and writing ἐν γραμματιστοῦ.

965. τοὺς κωμήτας: *those of the same village* or *of the same ward* (κώμη) in Athens. — γυμνούς: *i.e.* in tunic only, not wrapped up as now (987). — κατανείφοι: νείφω, not νίφω, seems to be proved the correct spelling. To "snow barley meal-like" is our "raining cats and dogs."

966. προ-μαθεῖν: *to learn betimes* or *early*; cp. 476. — τὼ μηρὼ κτέ.: *without holding thighs together* — an unseemly posture.

967. Παλλάδα κτέ.: the first words of two old national hymns: "Pallas the Sacker of Cities dread" and "A far-faring Strain." The words περσέπολις and τηλέπορος (and βώαμι?) were quaint and poetic in Aristophanes' time.

968. ἐντειναμένους κτέ.: *pitching* or *setting them to the key.* ἁρμονίαν seems to be the "internal" object of the verb. The ἁρμονία "handed down by the fathers" was the Dorian, the three others (Phrygian, Lydian, Ionian) being imported from Asia.

εἰ δέ τις αὐτῶν βωμολοχεύσαιτ', ἢ κάμψειέν τινα καμπήν, 969
οἵας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολοκάμπτους, 971
ἐπετρίβετο τυπτόμενος πολλάς, ὡς τὰς Μούσας ἀφανίζων.

. . . . . .

οὐδ' ἀνελέσθαι δειπνοῦντ' ἐξὴν κεφάλαιον τῆς ῥαφανῖδος, 981
οὐδ' ἄννηθον τῶν πρεσβυτέρων ἁρπάζειν οὐδὲ σέλινον,
οὐδ' ὀψοφαγεῖν, οὐδὲ κιχλίζειν, οὐδ' ἴσχειν τὼ πόδ' ἐναλλάξ.

Αδ. ἀρχαῖά γε καὶ Διιπολιώδη καὶ τεττίγων ἀνάμεστα

969. **βωμολοχεύσαιτο**: *played the fool.* — **καμπήν**: *a turn, musical flourish.*

971. **Φρῦνιν**: this Phrynis, a player and singer of nomes (one of the grave and ancient forms of Greek song), had taken over from the dithyrambists (ᾠσματο-κάμπται 333) trills and twists so *difficult to turn* that only expert musicians were equal to them.

972. **πολλάς**: *sc.* πληγάς.

981. **ἀν-ελέσθαι**: *to help himself to* (mid.). — **κεφάλαιον**: *the head, i.e.* the bulb. — The article τῆς accompanies ῥαφανῖδος because the radish was a regular relish: cp. "the salt," "the butter."

982. **ἄννηθον**: *anise* and *parsley* (σέλινον) illustrate the simple old-time fare. — **πρεσβυτέρων**: gen. of separation, as if the verb were ἀφ-αρπάζειν.

983. **ὀψο-φαγεῖν**: in modern parlance *to make his dinner off the relishes and sweets.* Also *tittering* (κιχλίζειν) and *holding the legs* (τὼ πόδε) *crossed* have survived, as children have.

984. The Dipolia was a bloody old festival to Ζεὺς Πολιεύς, otherwise called Βουφόνια from its chief ceremony, the slaughter of an ox. Διιπολι-ώδης would be for us "Candlemas-ish" or "Shrove-Tuesday-ish." — **τέττιξ** (*grasshopper* or *tree-cricket*) was the

καὶ Κηδείδου καὶ Βουφονίων. Δι. ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα,
ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμὴ παίδευσις ἔθρεψεν.
σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἱματίοισι διδάσκεις ἐντετυλίχθαι·
ὥστε μ' ἀπάγχεσθ', ὅταν, ὀρχεῖσθαι Παναθηναίοις δέον αὐτούς,

name given to some ornament — a golden spiral or frontlet or what-not — used by men of the Marathon period to fasten up their long hair. It was as much out of fashion at Athens in 423 B.C. as are wigs with us.

985. **Κηδείδου**: thrown in with these antiquities, comes suddenly the name of this contemporary dithyrambic poet — a comic way of putting him too out of date. But an inscription of about 415 B.C. shows that he survived the gibe and was still composing dithyrambs. — **ἀλλ' οὖν**: *well, anyhow*; cp. δ' οὖν 343.

987. **ἐν-τετυλίχθαι**: *to go bundled up* (perf.). τυλίττω from τύλη *a cushion*.

988 f. **ἀπ-άγχεσθαι**: *to choke, i.e.* with rage. — **ὀρχεῖσθαι**: at the Panathenaic festival young men danced the famous Pyrrhic war dance, naked and armed only with helmet and shield. But the youth who had always been "coddled" in cloaks found his shield more useful to keep his abdomen warm than to brandish in warrior-fashion. This was neglectful of the honour of Athena the war-goddess Τριτογενείη. For the form of this last see n. on 614.

Pyrrhic Dance.

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτογενείης.
πρὸς ταῦτ', ὦ μειράκιον, θαρρῶν ἐμὲ τὸν κρείττω λόγον αἱροῦ.
κἀπιστήσει μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι,
καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἂν σκώπτῃ τίς σε, φλέγεσθαι·
καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσι,
καὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαιουργεῖν, ἄλλο τε μηδὲν
αἰσχρὸν ποιεῖν, ὅτι τῆς αἰδοῦς μέλλεις τἄγαλμ' ἀναπλάττειν·
μηδ' εἰς ὀρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα κεχηνὼς
μήλῳ βληθεὶς ὑπὸ πορνιδίου τῆς εὐκλείας ἀποθραυσθῇς·

990. **πρὸς ταῦτα**: *in view of this*.

992. **φλέγεσθαι**: *to burn* in the cheeks, *to blush*; or perhaps *to blaze up* with resentment.

993. **θάκων**: *θᾶκος* is rather poetic for *ἕδρα* or *θρόνος*.

994. **σκαιουργεῖν**: *to be a σκαιοῦργος*, a doer of *σκαιά* or loutish, ill-mannered acts.

995. **τῆς αἰδοῦς τἄγαλμα κτέ.**: *to mould* or *model the ideal of modesty* in your heart (lit. *the image* or *statue of modesty*, as of a goddess). *πλάσσω*, whence *πλαστικός*, our *plastic* art.

996. **εἰς**: with gen., as in 964. The *ὀρχηστρίς* would be the modern *ballet girl*. — **πρὸς ταῦτα**: *sc. τὰ πράγματα* or *τὰ γύναια wenches*.

997. **μήλῳ βληθείς**: to be struck playfully with an apple was the sign of being favoured in love. So Verg. *Ecl.* 3. 64: *malo me Galatea petit, lasciva puella*. — **ἀποθραυσθῇς**: *ἀντὶ τοῦ ἐκπέσῃς* (schol.); *i.e.* as if one's *εὔκλεια* were a chariot.

μηδ' ἀντειπεῖν τῷ πατρὶ μηδέν, μηδ' Ἰαπετὸν καλέσαντα
μνησικάκησαι τὴν ἡλικίαν ἐξ ἧς ἐνεοττοτροφήθης.
Αδ. εἰ ταῦτ,' ὦ μειράκιον, πείσει τούτῳ, νὴ τὸν Διόνυσον,
τοῖς Ἱπποκράτους υἱέσιν εἴξεις, καί σε καλοῦσι βλιτομάμμαν. 1001
Δι. ἀλλ' οὖν λιπαρός γε καὶ εὐανθὴς ἐν γυμνασίοις διατρίψεις,
οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ',
οἷάπερ οἱ νῦν,
οὐδ' ἑλκόμενος περὶ πραγματίου γλισχραντιλογεξεπιτρίπτου·

998. **ἀντ-ειπεῖν**: *to talk back.* — **Ἰαπετόν**: Iapetus was an elder brother of Cronus, hence even more antiquated.

999. **μνησι-κακῆσαι κτέ.**: *i.e.* by calling him "Methuselah" to *call to his mind maliciously his* own (long-past) *youth, from which you were nested.* **νεοττός** is a *nestling bird.*

1001. This Hippocrates, nephew of Pericles, and brave soldier, had lost his life in the battle at Delium six months before the first *Clouds* was given. But his sons were the butt of many jokes for their swinishness (**ὑηνία**). — **υἱέσιν**: = **ὑϊοῖς**, with a pun on the Epic **ὕεσσιν** from **ὗς**, as if they were the *swi-ens* of Hippocrates instead of *scions.* — **εἴξεις**: fut. of (the virtually present) **ἔοικα.** **βλιτο-μάμμαν**: *a honey-mamma*; *i.e.* a spoiled child that begged "Honey, Mamma," Greek honey being our sugar. *βλιτο-* = **μελιττο-**. Cp. **συκο-μάμμας**, "Figs, Mamma."

1002. **ἀλλ' οὖν**: 985. — **λιπαρός**: from open-air life and the use of ointment after gymnastics.

1003. **στωμύλλων**: **στόμα** gives **στωμύλος** *mouthy*, hence **στωμύλλω** *to babble, chatter.* Modern slang fixes on the chin or the jaw, from which to form its verbs of like import. — **τριβολ-εκτράπελα**: *hurry-oddities*; we might say *thorny problems.*

1004. **ἑλκόμενος**: *i.e.* into court. — **πραγματίου κτέ.**: *a trifling action-at-law of an obstinations-disputations-ruinations sort.*

ἀλλ' εἰς Ἀκαδήμειαν κατιὼν ὑπὸ ταῖς μορίαις
ἀποθρέξει
στεφανωσάμενος καλάμῳ λευκῷ, μετὰ σώφρονος
ἡλικιώτου,
μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης
φυλλοβολούσης,
ἦρος ἐν ὥρᾳ χαίρων, ὁπόταν πλάτανος πτελέᾳ
ψιθυρίζῃ.
ἢν ταῦτα ποιῇς ἀγὼ φράζω,
καὶ πρὸς τούτοις προσέχῃς τὸν νοῦν,
ἕξεις ἀεὶ
στῆθος λιπαρόν, χροιὰν λαμπράν,
ὤμους μεγάλους, γλῶτταν βαιάν.
. . . . . .
ἢν δ' ἅπερ οἱ νῦν ἐπιτηδεύῃς,
πρῶτα μὲν ἕξεις
χροιὰν ὠχράν, ὤμους μικρούς,

1005. The *Academy* was at that time a gymnasium, famous for the grove and shady walks and race-courses provided by Cimon's liberality, but later to be made forever famous by the teaching there of Plato. The sacred olive-trees (μορῶι) had been propagated from the one in the acropolis planted by Athena herself.

1006. **καλάμῳ**: in honour of the Dioscuri, patron saints of knighthood.

1007. μῖλαξ was an ivy-like vine with white lily-like flowers; we might substitute "morning-glory." — **ἀπραγμοσύνης**: is listed between smilax and silver poplar, as Kedeides was among the antiquities (985); translate by *sans-souci* or *lazy-daisy* or *idle-heart's ease*. — **φυλλο-βολούσης**: perhaps means *shooting* or *putting forth its leaves*; but editors disagree.

1008. *When plane-tree whispers to elm.* Again we hear the lyric poet from behind the comic mask.

1013. **βαιάν**: *slender*, *spare*; the prose is μικράν.

στῆθος λεπτόν, γλῶτταν μεγάλην,
. . . . . .
ψήφισμα μακρόν, καί σ' ἀναπείσει
τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγεῖσθαι,
τὸ καλὸν δ' αἰσχρόν,
καὶ πρὸς τούτοις τῆς Ἀντιμάχου
καταπυγοσύνης σ' ἀναπλήσει.

Χο. ὦ καλλίπυργον σοφίαν [ἀντῳδή
κλεινοτάτην ἐπασκῶν,
ὡς ἡδύ σου τοῖσι λόγοις
σῶφρον ἔπεστιν ἄνθος.
† εὐδαίμονες δ' ἦσαν ἄρ' οἱ
ζῶντες τότ' ἐπὶ
τῶν προτέρων †·
πρὸς οὖν τάδ', ὦ

1019. **ψήφισμα μακρόν**: a comic surprise. The orator will present himself before the ἐκκλησία with *a thin chest, a loud tongue*, and (we might say) *a long bill*. — **ἀναπείσει**: *sc.* Ἄδικος Λόγος.

1022. **Ἀντιμάχου**: utterly fameless save for this mention and perhaps *Ath.* 1150.

1023. **κατα-πυγοσύνης**: the gen. with a verb of *filling*. As Mnemosyne is formed from *μνήμων*, so Catapygosyne (*lewdness*) from *καταπύγων* (529, 909).

1024–33. The antistrophic song opens the second half of the Ἀγών. Note the poetic *καλλίπυργον fair-towering* or *lofty* and *κλεινοτάτην effulgent* or the like; also the distance of *ἡδύ* from its substantive.

1025. **ἐπ-ασκῶν**: 517.

1027. **σῶφρον . . . ἄνθος**: = *σωφροσύνης ἄνθος*.

1028 f. Antistrophe here fails to match strophe in 953, and daggers are set to warn of a corrupt text. — **ἄρα**: *then, as it seems*; S. 1102, GMT. 39, *infra* 1301. — **ἐπί**: *in the time of*.

1030 f. **πρὸς τάδε**: = *πρὸς ταῦτα* 990. — **κομψο-πρεπῆ**: = *κομψότητι πρέπουσαν*; 649 n.

κομψοπρεπῆ μοῦσαν ἔχων,
δεῖ σε λέγειν τι καινόν, ὡς
ηὐδοκίμηκεν ἀνήρ.

δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,
εἴπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις.
Αδ. *καὶ μὴν πάλαι 'γὼ 'πνιγόμην τὰ σπλάγχνα, κἀπε-*
θύμουν 1036
ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
ἐγὼ γὰρ ἥττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
ἐν τοῖσι φροντισταῖσιν, ὅτι πρώτιστος ἐπενόησα
τοῖσιν νόμοις κἀν ταῖς δίκαις τἀναντί' ἀντιλέξαι.
καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
αἱρούμενον τοὺς ἥττονας λόγους ἔπειτα νικᾶν. 1042

1032 f. **σέ**: Wrong Logic. — **ἀνήρ**: Right Logic.

1034 f. The Coryphaeus in his exhortation to Wrong Logic employs, and so prescribes for the following speaker, iambic tetrameter, a more impudent jog-trot rhythm than that used by Right Logic. See Introd. § 132 δ'. — **δεινῶν**: emphatic; why?

1035. **εἴπερ**: *if indeed*; 86, 227, 251, 341, 356, 399, 443, and often.

1036. **καὶ μήν**: *yea verily*; 4. — **ἐπνιγόμην**: imperf., while Right Logic was speaking. — **τὰ σπλάγχνα**: in prose, *τὴν καρδίαν*; acc. of specificat.

1037. **ἅπαντα ταῦτα**: *all this* (nonsense).

1038. **μέν**: introduces a short preliminary on his name *ἥττων λόγος*. His real theme, the New Education, begins at *σκέψαι δέ* in 1043.

1040. **κἀν ταῖς δίκαις**: *even in court trials*. — **ἀντι-λέξαι**: *to make opposing speeches*; **ἀντ-ειπεῖν** is merely *to speak against*. So **ἀντι-λέξεις**, not **ἀντ-ερεῖς** in *Frogs* 998.

1041. **πλεῖν ἤ**: an uninflected adverbial phrase, outside of the construction.

1042. **ἔπειτα**: cp. **εἶτα** 386, **κἄπειτα** 624.

σκέψαι δὲ τὴν παίδευσιν, ᾗ πέποιθεν, ὡς ἐλέγξω,
ὅστις σε θερμῷ φησι λοῦσθαι πρῶτον οὐκ ἐάσειν.
καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;

Δι. ὁτιὴ κάκιστόν ἐστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

Αδ. ἐπίσχες· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον.
καί μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ' ἄριστον
ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονῆσαι;

Δι. ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω.

Αδ. ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;
καίτοι τίς ἀνδρειότερος ἦν; Δι. ταῦτ' ἐστί, ταῦτ' ἐκεῖνα,
ἃ τῶν νεανίσκων ἀεὶ δι' ἡμέρας λαλούντων
πλῆρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαίστρας.

Αδ. εἶτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαινῶ.
εἰ γὰρ πονηρὸν ἦν, Ὅμηρος οὐδέποτ' ἂν ἐποίει

1043. σκέψαι: turning to Pheidippides.

1044. θερμῷ: *sc.* ὕδατι, referring to 991.

1045. ψέγεις: turning to Δίκαιος Λόγος.

1046. κάκιστον: *most injurious.*

1047. ἐπί-σχες: *hold on*; 495. — μέσον: *i.e.* around the waist. — ἄφυκτον: either active with σε (*so that you cannot escape*), or passive with λαβήν easily supplied from λαβών (a grip *not to be escaped*).

1051. ψυχρά: triumphantly emphatic by long separation from its substantive. All natural hot springs were called Baths of Hercules. For him, when weary after his labours, Athena had produced the famous springs at Θερμοπύλαι.

1053. δι' ἡμέρας: *the day through.*

1055. εἶτα: *secondly.* — ψέγεις: viz. in 991. — ἐν ἀγορᾷ: emphatic because not in its normal (attributive) position.

τὸν Νέστορ' 'ἀγορητὴν' ἂν οὐδὲ τοὺς σοφοὺς ἅπαντας.
ἄνειμι δῆτ' ἐντεῦθεν εἰς τὴν γλῶτταν, ἣν ὁδὶ μὲν οὔ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δέ φημι. καὶ σωφρονεῖν αὖ φησι χρῆναι· δύο κακὼ μεγίστω. ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη 1061
ἀγαθόν τι γενόμενον; φράσον, καί μ' ἐξέλεγξον εἰπών.

Δι. πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

Αδ. μάχαιραν; ἀστεῖόν γε κέρδος ἔλαβεν ὁ κακοδαίμων. Ὑπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἢ τάλαντα πολλὰ 1065

1057. **ἀγορητήν**: another sophistic quibble, by appeal to "scripture." In Homer the *ἀγορητής* was an *orator* before the *ἀγορά* or assembly (*ἀγείρω*) of the people. Here it is cited as if it meant marketplace-loafer (*ἀγοραῖος*).

1058. **ἄν-ειμι δῆτα κτέ.**: *i.e.* speaking of oratory (as if he had taken *ἀγορητής* in its Homeric sense), *I will now* (δῆτα?) *go back from that* (ἐντεῦθεν) *to the question of the tongue*, which he had but touched on at first (1038 ff.).

1059. For Right Logic's reprobation of the tongue see 1003, 1013, 1018, 931.

1060. **σωφρονεῖν**: *to practise continence* or *chastity*; see 962, 1006. — **δύο κακώ**: *i.e.* the practice of chastity and the non-practice of tongue.

1061. **τῷ**: = *τίνι*. — **πώποτ' ἤδη**: 370.

1063. **γοῦν**: proves a statement by *certainly* (*οὖν*) one instance *at least* (*γε*). — Peleus had repelled the advances of Acastus' wife, and the gods had given him his famous (*τὴν*) sword, made by Hephaestus, but significant for *him* of only toil and battle.

1064. **ἀστεῖον**: *nice, fine*; ironical like *χρηστός* in 8.

1065. Hyperbolus the lampman (*ὁ ἐκ-* —) by paying a talent (*v.* 876) had got the art of the orator. What were the rewards of chastity compared with those of *πονηρία*? — **οἱ λύχνοι**: *the lamp-market*; so *τὰ ὄρνεα, οἱ ἰχθύες, τὰ*

εἴληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν.
Δι. καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.
Αδ. κᾆτ' ἀπολιποῦσά γ' αὐτὸν ᾤχετ' · . .
. . . . . .
. . . . σὺ δ' εἶ Κρόνιππος. 1070
σκέψαι γάρ, ὦ μειράκιον, ἐν τῷ σωφρονεῖν ἅπαντα
ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,
παίδων γυναικῶν κοττάβων ὄψων πότων κιχλισμῶν.
καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῇς;
εἶεν. πάρειμ' ἐντεῦθεν εἰς τὰς τῆς φύσεως
ἀνάγκας. 1075
ἥμαρτες, ἠράσθης, ἐμοίχευσάς τι, κᾆτ' ἐλήφθης·
ἀπόλωλας· ἀδύνατος γὰρ εἶ λέγειν. ἐμοὶ δ' ὁμιλῶν
χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.

λάχανα. the bird-, fish-, and vegetable-market. — πλεῖν ἢ πολλά: in Eng. we say "more than a few."

1067. καί . . . γε: *yes, and*, emphasizing Thetis as a prize.

1068. ἀπολιποῦσα: Thetis, wishing to make immortal her babe Achilles, was wont to baptize him in fire by night and anoint him with ambrosia by day. Peleus once watching saw the child over the fire and cried out; whereupon Thetis the immortal Nereid left both and returned to her sisters beneath the sea (Apollodorus 3. 13. 6).

1070. Κρόν-ιππος: either an *old horse* (for Κρόνος see 398 n.), or a *big antediluvian* (ἵππος in compounds being used for size as "horse" in Eng. "horse-radish," "horse-chestnut").

1071. ἐν τῷ σωφρονεῖν: why emphat.? Cp. 1055, 1051.

1073. κιχλισμῶν: see 983 n.

1075. εἶεν: *so far, so good*; a transition-expletive (176). — πάρειμι ἐντεῦθεν: *will pass on from that*; cp. 1058.

1076. ἥμαρτες κτέ.: a condition expressed in parataxis; "*suppose* you have made a mistake." — τι: (played the adulterer) *a bit*.

1077. ἀπόλωλας: *you are done for* (perf.); the result of the supposed case. — ἐμοὶ δ' ὁμιλῶν κτέ.: now is seen how tongue-practice pays, as advocated in 1050.

1078. χρῶ τῇ φύσει: *you may give rein to your natural man*.

μοιχὸς γὰρ ἦν τύχης ἁλούς, τάδ' ἀντερεῖς πρὸς αὐτόν,
ὡς οὐδὲν ἠδίκηκας· εἶτ' εἰς τὸν Δί' ἐπανενεγκεῖν,
κἀκεῖνος ὡς ἥττων ἔρωτός ἐστι καὶ γυναικῶν· 1081
καίτοι σύ, θνητὸς ὤν, θεοῦ πῶς μεῖζον ἂν δύναιο;
. . . . . .
. . . . . .

Δι. σιγήσομαι. τί δ' ἄλλο; Αδ. φέρε δή μοι φράσον·
συνηγοροῦσιν ἐκ τίνων;
Δι. ἐξ εὐρυπρώκτων. Αδ. πείθομαι. 1090
τί δαί; τραγῳδοῦσ' ἐκ τίνων;
Δι. ἐξ εὐρυπρώκτων. Αδ. εὖ λέγεις.
δημηγοροῦσι δ' ἐκ τίνων;
Δι. ἐξ εὐρυπρώκτων. Αδ. ἆρα δῆτ'
ἔγνωκας ὡς οὐδὲν λέγεις; 1095
καὶ τῶν θεατῶν ὁπότεροι

νόμιζε μηδὲν αἰσχρόν: the motto of the New Education, the test of a mind freed from prejudice.

1079. **αὐτόν**: *sc.* the husband.

1080. **ἐπ-αν-ενεγκεῖν**: imv. use; *refer it on back*.

1081. **ὡς**: repeats the ὡς of 1080. — Why is *καὶ ἐκεῖνος* emphatic? Cp. 1071.

1082. The Greeks of Aristophanes' time saw clearly the dissidence between their present standard of morality and that of the old nature-religion inherited from ancient fathers. Minds truly religious revolted; "if the gods do aught of shame, they are not gods" (Euripides, frg. 294). But the common man was cordially content with an adulterous Zeus; the old faith was "good enough for him." Thus religion in time becomes ir-religion.

1089 f. **συνηγοροῦσι**: lawyers (*συνήγοροι*) come from the ranks (*ἐκ*) of the lewd (*εὐρύπρωκτοι*), also tragic poets (1091), professional politicians (1093), and the large majority of the audience (1098). No wonder Δίκαιος admits defeat (1102).

1095. **οὐδὲν λέγεις**: 644 n.

πλείους σκόπει. Δι. καὶ δὴ σκοπῶ.
Αδ. τί δῆθ' ὁρᾷς;
Δι. πολὺ πλείονας νὴ τοὺς θεοὺς
τοὺς εὐρυπρώκτους· τουτονὶ
γοῦν οἶδ' ἐγὼ κἀκεινονὶ
καὶ τὸν κομήτην τουτονί.
Αδ. τί δῆτ' ἐρεῖς;
Δι. ἡττήμεθα·
πρὸς τῶν θεῶν, δέξασθέ μου
θοἰμάτιον, ὡς
ἐξαυτομολῶ πρὸς ὑμᾶς.

Σω. τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβὼν
βούλει τὸν υἱόν, ἢ διδάσκω σοι λέγειν;
Στ. δίδασκε καὶ κόλαζε καὶ μέμνησ' ὅπως
εὖ μοι στομώσεις αὐτόν, ἐπὶ μὲν θάτερα
οἷον δικιδίοις, τὴν δ' ἑτέραν αὐτοῦ γνάθον

1103. δέξασθε κτέ.: Δίκαιος knows the entrance-requirements, viz. forfeiture of θοἰμάτιον (497). He forfeits without waiting for the διαβήτης (178).

1104. ἐξαυτομολῶ: *I desert.* Exit, meekly following Ἄδικος into the φροντιστήριον.

We should next expect an opportunity given to Pheidip. to make his choice of teacher (937). But the matter has been just decided by the voluntary surrender of Δίκαιος. Re-enters Socrates.

1105. ἀπάγεσθαι: if this scene (1105–14) is in place, the opportunity to "withdraw" his son seems to be even yet extended to Streps., that, when the catastrophe comes, it shall be tragically he, and no one else, who is to blame.

1106. διδάσκω: subjv.; *am I to teach?*

1107. μέμνησο ὅπως: the construction of verbs of *striving* (S. 1352, HA. 885, G. 1372) instead of the inf. (S. 1314, HA. 986).

1108. ἐπὶ μὲν τὰ ἕτερα: *on the one side.*

1109. οἷον: pred. adj. after

στόμωσον οἵαν εἰς τὰ μείζω πράγματα. 1110
Σω. ἀμέλει, κομιεῖ τοῦτον σοφιστὴν δεξιόν.
Φε. ὠχρὸν μὲν οὖν, οἶμαί γε, καὶ κακοδαίμονα.

Χο. χωρεῖτέ νυν. οἶμαι δὲ σοὶ
ταῦτα μεταμελήσειν.

τοὺς κριτὰς ἃ κερδανοῦσιν, ἤν τι τόνδε τὸν χορὸν
ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.
πρῶτα μὲν γάρ, ἢν νεᾶν βούλησθ' ἐν ὥρᾳ τοὺς
ἀγρούς, 1117

στομώσεις; (*put on a* στόμα or *edge*) *fit* or *suitable*.

1112. μὲν οὖν: *nay, rather* (71). Pheidip. "convinced against his will is of the same opinion still" as in v. 103.

ΠΑΡΑΒΑΣΙΣ ΔΕΥΤΕΡΑ

1113–30

The first six of Aristophanes' comedies, as preserved to us, have two parabases each. But the second never contains more than four of the seven parts making up the complete scheme; see introd. note to the first parabasis 510–626. The present one is briefer than any of them, perhaps because a fragment from the first *Clouds* or because left unfinished in the revision for the second. It consists of two parts: a κομμάτιον of two verses and one ἐπίρρημα of sixteen.

1113 f. Commation chanted by the κορυφαῖος; see Introd. § 139 for the rhythm. — χωρεῖτε: to the departing actors; cp. ἴθι χαίρων 510. — σοι: to Streps., but probably after his departure, and heard only by the audience.

1115–30. An ἐπίρρημα in trochaic tetrameter (Introd. § 132 *c*′), wherein the Clouds endeavor to win the five judges of the comic contests by promise of material favours and threat of material damage, dependent upon their decision.

1115. κριτάς: emphatic, and almost a free acc., though it may be construed with φράσαι (cp. 961 and 1148 f.); translate as if ἃ οἱ κριταὶ κερδανοῦσι.

1116. ἐκ τῶν δικαίων: = δικαίως *as they rightly should*. — ἡμεῖς: with stress, because a personal digression of the Clouds.

1117. ἐν ὥρᾳ: *in good season*.

ὕσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕστερον.
εἶτα τὸν καρπόν τε καὶ τὰς ἀμπέλους φυλάξομεν,
ὥστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπόμβρίαν.
ἢν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὢν οὔσας θεάς,
προσεχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακά,
λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
ἡνίκ' ἂν γὰρ αἵ τ' ἐλᾶαι βλαστάνωσ' αἵ τ' ἄμπελοι,
ἀποκεκόψονται· τοιαύταις σφενδόναις παιήσομεν.
ἢν δὲ πλινθεύοντ' ἴδωμεν, ὕσομεν, καὶ τοῦ τέγους
τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρίψομεν.
κἂν γαμῇ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,
ὕσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται
κἂν ἐν Λιγύπτῳ τυχεῖν ὢν μᾶλλον ἢ κρῖναι κακῶς.

Στ. πέμπτη, τετράς, τρίτη. μετὰ ταύτην δευτέρα,
εἶθ', ἣν ἐγὼ μάλιστα πασῶν ἡμερῶν
δέδοικα καὶ πέφρικα καὶ βδελύττομαι,

1122. πρός: a tragic usage for ὑπό.

1125. σφενδόναις: *i.e.* sling-stones of hail. — παιήσομεν: a rarer form for παίσω.

1128. τῶν ξυγγενῶν: *sc.* τις.

1129. ὕσομεν: and so put out the torches of the wedding procession — a bad omen. — ἴσως: minatory.

1130. ἐν Λιγύπτῳ: where he would get no rain at all. We might substitute "in Guinea."

1131. Streps. enters with a sack of meal (1146 n.), counting the last days of the month. The εἰκάδες or twenties (17) were quite commonly reckoned backward from the last day (29th or 30th alternately); hence πέμπτη = 25th or 26th, τετράς = 26th or 27th, *etc.* So the Romans counted back from Nones, Ides, and Calends.

1133. Cp. the corresponding *Tristes Kalendae* (Hor. *Sat.* 1. 3. 87).

εὐθὺς μετὰ ταύτην ἔσθ' ἕνη τε καὶ νέα.
πᾶς γάρ τις ὀμνύς, οἷς ὀφείλων τυγχάνω,
θείς μοι πρυτανεῖ' ἀπολεῖν μέ φησι κἀξολεῖν,
ἐμοῦ τε μέτρια καὶ δίκαι' αἰτουμένου,
'ὦ δαιμόνιε, τὸ μέν τι νυνὶ μὴ λάβῃς,
τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες,' οὔ φασίν ποτε
οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με
ὡς ἄδικός εἰμι, καὶ δικάσεσθαί φασί μοι.
νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,
εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.
τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.
παῖ, ἠμί, παῖ, παῖ. **Σω.** Στρεψιάδην ἀσπάζομαι.
Στ. κἄγωγέ σ'· ἀλλὰ τουτονὶ πρῶτον λαβέ·
χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.
καί μοι τὸν υἱὸν εἰ μεμάθηκε τὸν λόγον
ἐκεῖνον εἶφ', ὃν ἀρτίως εἰσήγαγες.

1134. **ἕνη καὶ νέα**: the name of the last day of the month; see L. & S. *s.v.* ἕνος.

1135. **πᾶς τις**: *everybody*. πᾶς eases the change to plural οἷς. — **ὀμνύς**: with φησί = *swears*.

1136. **θείς μοι κτέ.**: *on depositing court-fees against me*; a necessary initial step in a lawsuit. — **ἀπ-ολεῖν . . . ἐξ-ολεῖν**: the latter is the stronger. In Eng. we *finish* one *off* or *up* indifferently.

1137. **μέτρια κτέ.**: a *moderate and just request* indeed!

1139. **ἀνα-βαλοῦ . . . ἄφ-ες**: *defer . . . remit*.

1140. **ἀπο-λήψεσθαι**: *recover*.

1145. **ἠμί**: *I say*; cp. ἦν δ' ἐγώ *said I*, ἦ δ' ὅς *said he*. — **Στρ. ἀσπάζομαι**: the formal and elegant address of those times.

1146. **τουτονί**: θύλακον αὐτῷ ἐπιδίδωσιν ἀλφίτων (schol.).

1147. **ἐπι-θαυμάζειν τι**: *i.e. beside* the greeting (ἐπί) one must honour his teacher somewhat with an *honorarium*; cp. θαυμάζω 428.

1148. **τὸν υἱόν**: object of εἰπέ by prolepsis.

1149. **ὅν**: *i.e.* τὸν υἱόν. Some refer it to λόγον, viz. τὸν ἄδικον.

Σω. μεμάθηκεν. **Στ.** εὖ γ', ὦ παμβασίλει' Ἀπαιόλη.
Σω. ὥστ' ἀποφύγοις ἂν ἥντιν' ἂν βούλῃ δίκην.
Στ. κεἰ μάρτυρες παρῆσαν, ὅτ' ἐδανειζόμην;
Σω. πολλῷ γε μᾶλλον, κἂν παρῶσι χίλιοι.
Στ. βοάσομαί τἄρα τὰν ὑπέρτονον
βοάν. ἰώ, κλάετ', ὠβολοστάται,
αὐτοί τε καὶ τἀρχαῖα καὶ τόκοι τόκων·
οὐδὲν γὰρ ἄν με φλαῦρον ἐργάσαισθ' ἔτι,
οἷος ἐμοὶ τρέφεται
τοῖσδ' ἐνὶ δώμασι παῖς,
ἀμφήκει γλώττῃ λάμπων,
πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη,
λυσανίας πατρῴων μεγάλων κακῶν·

In this case εἰσήγαγες means *introduced to the audience*.

1150. Ἀπαιόλη: cp. ἀπαιόλημα 729. For παμβασίλεια cp. 357.

1154–64. Strepsy's joy demands lyric vent. In a jumble of metres he begins, the schol. says, with a line from Euripides' *Peleus*. See Introd. § 140.

1154. τἆρα: τοι ἄρα. The ὑπέρ-τονος βοά must have approached a very war-shriek in the comedy, if not in Euripides.

1155. ἰώ: common in tragedy. — ὀβολο-στάται: the hated Shylock *usurers*, lit. *penny-weighers*, from ἱστημι *to weigh*.

1156 f. Iambic trimeters occurring within a song were probably not spoken as in dialogue, but sung or chanted. — ἀρχαῖα καὶ τόκοι: regular words for *principal* and *interest*, but used here with a word-play, to curse usurers "root and branch" — ancestors and children's children.

1158 f. Taken together, the dactylic tripodies make a pentameter. — οἷος: *such a* —, in implied causal relation to the preceding; cp. 699.

1159. δώμασι: = prose οἰκίᾳ.

1160. Spondaic solemnity. — ἀμφήκει: *two-edged*; poetic.

1161. πρόβολος, δόμοις: poetic. Note diaeresis of the three *μέτρα*.

1162 f. Dochmiacs indicate an acme of emotion. δόχμιος = *aslant*. If we could but know

ὃν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ.
ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,
ἄιε σοῦ πατρός.
Σω. ὅδ' ἐκεῖνος ἀνήρ.
Στ. ὦ φίλος, ὦ φίλος.
Σω. ἄπιθι συλλαβών.
Στ. ἰὼ ἰὼ τέκνον, ἰὼ ἰοῦ ἰοῦ.
ὡς ἥδομαί σου πρῶτα τὴν χροιὰν ἰδών.
νῦν μέν γ' ἰδεῖν εἶ πρῶτον ἐξαρνητικὸς
κἀντιλογικός, καὶ τοῦτο τοὐπιχώριον
ἀτεχνῶς ἐπανθεῖ, τὸ 'τί λέγεις σύ;' καὶ δοκεῖν
ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουργοῦντ' οἶδ' ὅτι·

the dochmiac dance-step! — **λυσανίας**: *surceaser of sorrow*; poetic. It ignores here the gen. within itself and takes a second (**κακῶν**), as such compounds often do in tragedy.

1164. *Exit* Socrates to summon the young "blade" (**ἀμφήκης**).

1165 f. Streps. makes their reentry a grand procession by chanting a march-measure parody on Euripides' *Hecuba* 172 ff. Poetic are the words **τέκνον** (= **υἱός** or **παῖς**) and **ἀΐω** (= **ἀκούω** or **αἰσθάνομαι**); cp. 650.

1167. Enter Socrates and the Graduate.

1168. **φίλος**: tragic for **φίλε**.

1169. **συλλαβών**: *taking him with you*.

1170. One more dochmiac caper before coming down to **πεζὴ λέξις**, or prose, in 1171.

1171. **χροιάν**: probably a chalk-white; cp. 103, 1112.

1172. **μέν γε**: together they emphasize **νῦν** to NOW. — **ἰδεῖν κτέ.**: for inf. depending on adj. see S. 1240, HA. 952, G. 1528. **ἐξαρνητικός** is merely **ἔξαρνος** in the fashionable **-ικός** form (483 n.); *you have a disclaim-atious contradic-tious look*.

1173. **ἐπιχώριον**: this *local* Attic bloom (**ἐπ-ανθέω**) is the modern bumptious "brass."

1174. **τί λέγεις**: asks not for information, but to challenge and dispute.

1175. **οἶδ' ὅτι**: a clause that has become adverbial, like *I am sure*; cp. **πῶς δοκεῖς** (881), the imv. **ἀμέλει** (422), **οὐκ ἔσθ' ὅπως οὐ** (802).

ἐπὶ τοῦ προσώπου τ᾽ ἐστὶν Ἀττικὸν βλέπος.
νῦν οὖν ὅπως σώσεις μ᾽, ἐπεὶ κἀπώλεσας.
Φε. φοβεῖ δὲ δὴ τί; Στ. τὴν ἔνην τε καὶ νέαν.
Φε. ἔνη γάρ ἐστι καὶ νέα τις; Στ. ἡμέρα
εἰς ἣν γε θήσειν τὰ πρυτανεῖά φασί μοι.
Φε. ἀπολοῦσ᾽ ἄρ᾽ αὖθ᾽ οἱ θέντες· οὐ γὰρ ἔσθ᾽ ὅπως
μί᾽ ἡμέρα γένοιτ᾽ ἂν ἡμέραι δύο.
Στ. οὐκ ἂν γένοιτο; Φε. πῶς γάρ; εἰ μή πέρ γ᾽ ἅμα
αὐτὴ γένοιτ᾽ ἂν γραῦς τε καὶ νέα γυνή.
Στ. καὶ μὴν νενόμισταί γ᾽. Φε. οὐ γάρ, οἶμαι, τὸν
νόμον
ἴσασιν ὀρθῶς ὅ τι νοεῖ. Στ. νοεῖ δὲ τί;
Φε. ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.
Στ. τουτὶ μὲν οὐδέν πω πρὸς ἔνην τε καὶ νέαν.
Φε. ἐκεῖνος οὖν τὴν κλῆσιν εἰς δύ᾽ ἡμέρας
ἔθηκεν, εἴς γε τὴν ἔνην τε καὶ νέαν,

1176. **βλέπος**: Streps. is still in exalted mood; the prose word is *βλέμμα*. The Attic "look" is perhaps that of Triumphant Democracy.

1177. **ὅπως**: see 257 n.

1178. **δὲ δή**: *δή* is our expletive (not temporal) *now* or *then*. — **ἔνην κτέ.**: see 1134.

1179. **γάρ**: in questions is our expletive (not interrogative) *why*.

1180. **γε**: in answer, assents but qualifies. Cp. *γοῦν* (*γε οὖν*), which cites a confirmatory instance (1063 n.) — **θήσειν**: see 1136 n.

1183. **εἰ μή πέρ γε**: *i.e.* *εἴπερ γε μή*; *unless of course*, in a superior tone that reduces his father to a crushed absurdity.

1185. **καὶ μήν**: *and yet*; a faltering appeal to custom. — **γάρ**: *that's because*.

1186. **νοεῖ**: *means, intends*.

1187. **φιλόδημος κτέ.**: *the people's natural friend, a born democrat*. Solon had by this time become a sort of Thomas Jefferson in public estimation. Lawyer-like, the young alumnus will explain the original intent and purpose of the lawmaker.

1189. **κλῆσιν**: cp. 780, 875.

1190. **γε**: *namely*. Pheidip. interprets as if two articles were

ἵν' αἱ θέσεις γίγνοιντο τῇ νουμηνίᾳ.
Στ. ἵνα δὴ τί τὴν ἕνην προσέθηκ' ; Φε. ἵν', ὦ μέλε,
παρόντες οἱ φεύγοντες ἡμέρᾳ μιᾷ
πρότερον ἀπαλλάττοινθ' ἑκόντες, εἰ δὲ μή,
ἕωθεν ὑπανιῷντο τῇ νουμηνίᾳ. 1195
Στ. πῶς οὐ δέχονται δῆτα τῇ νουμηνίᾳ
ἀρχαὶ τὰ πρυτανεῖ', ἀλλ' ἕνῃ τε καὶ νέᾳ ;
Φε. ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν·
ὅπως τάχιστα τὰ πρυτανεῖ' ὑφελοίατο,
διὰ τοῦτο προὐτένθευσαν ἡμέρᾳ μιᾷ. 1200
Στ. εὖ γ'· ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,

present, *τὴν ἕνην καὶ τὴν νέαν, i.e.* two days.

1191. **θέσεις**: *deposits, sc.* of the *πρυτανεῖα*. — **τῇ νουμηνίᾳ**: *i.e.* on the first of the new month, the *νέα* of the preceding verse.

1193 ff. We now see Solon's humanity: a summons for two days but no suit to be begun till the second, that the defendants (*οἱ φεύγοντες*) might have one day for compromise. This humane intent had been frustrated by the magistrates (*αἱ ἀρχαί*) for their own base ends (as we shall see), since now illegally, if we read Solon's law aright, they collect the fees on the *ἕνη* rather than the *νέα*. But if illegally, as Pheidippides contends, then the plaintiffs will be non-suited and the depositors lose their money, as above said (1181).

1195. **ἕωθεν**: *early*, or *in the morning*; the force of *-θεν from* has evaporated. — **ὑπ-ανιῷντο**: reciprocal mid.; *worry each other a bit* (*ὑπο-*).

1196. **πῶς**: *how happens it that* — (*qui fit ut* —)?

1197. **αἱ ἀρχαί**: *the authorities*; an abstract in both languages replacing the concrete.

1198. **οἱ προ-τένθαι**: *the fore-tasters*; a board who tasted and approved the food for the annual banquet of the Phratry or Brotherhood held on the evening of the first day of Apaturia.

1199. **ὅπως**: = *ἵνα*; not with *τάχιστα*. — **ὑφ-ελοίατο**: Ionic form; = *ἀφέλοιντο*.

1200. **διὰ τοῦτο**: *that's why*. — **προὐτένθευσαν**: gnomic aor.

1201. **τί κάθησθε**: to the spectators.

ἡμέτερα κέρδη τῶν σοφῶν ὄντες, λίθοι,
ἀριθμός, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι;
ὥστ' εἰς ἐμαυτὸν καὶ τὸν υἱὸν τουτονὶ
ἐπ' εὐτυχίαισιν ᾄστέον μοὐγκώμιον.
'μάκαρ ὦ Στρεψίαδες,
αὐτός τ' ἔφυς ὡς σοφὸς
χοἷον τὸν υἱὸν τρέφεις,'
φήσουσι δή μ' οἱ φίλοι
χοὶ δημόται
ζηλοῦντες, ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.
ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἑστιᾶσαι.

Πασίας

εἶτ' ἄνδρα τῶν αὑτοῦ τι χρὴ προϊέναι;
οὐδέποτέ γ', ἀλλὰ κρεῖττον εὐθὺς ἦν τότε

1202. **κέρδη**: *spoil, booty.* — **τῶν σοφῶν**: *sc.* ἡμῶν, implied in **ἡμέτερα**.

1203. *Ciphers, mere sheep, stacked-up jars.* Sitting closely in rows, so they looked from the orchestra. **ἄλλως** with subst. is frequent.

1204. **ὥστε**: the audience is so stolid *that* Streps. must sing his own encomium.

1205. **ἐπί**: *on* occasion of —, *because of.* — **ᾄστέον**: ᾄδω. — **μοὐγκώμιον**: μοι ἐγκ.

1206 ff. Lyricism on a high horse. — **μάκαρ**: poetic (599). — **Στρεψίαδες**: he inflects his own name by the wrong declension. See Introd. § 141 for the rhythm.

1207 f. **ἔφυς**: poetic for εἶ. — **ὡς** and **οἷον**: exclamatory, in causal relation to the excl. *μάκαρ*; cp. 1158. Note also the poetic disturbance of the word-order.

1211. **λέγων**: *by the power of speech.* The fruition of the college education is in sight.

1212. *Exeunt* Streps. and son.

1213–1302. Two **ἐπεισόδια** (*episodes*), wherein the **ἥττων λόγος** wins two great victories.

1214. Enters Pasias of v. 21, a rotund money-lender, dragging a reluctant witness to his summons (**κλῆσις**) of Streps. — **εἶτα**: an indignant *then*, or *well.* — **προ-ιέναι**: *to surrender, sacrifice.*

1215. **γε**: makes **οὐδέποτε** a

ἀπερυθριᾶσαι μᾶλλον ἢ σχεῖν πράγματα,
ὅτε τῶν ἐμαυτοῦ γ' ἕνεκα νυνὶ χρημάτων
ἕλκω σε κλητεύσοντα, καὶ γενήσομαι
ἐχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότῃ.
ἀτὰρ οὐδέποτέ γε τὴν πατρίδα καταισχυνῶ
ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην — Στ. τίς οὑτοσί;
Πα. εἰς τὴν ἕνην τε καὶ νέαν. Στ. μαρτύρομαι,
ὅτι εἰς δύ' εἶπεν ἡμέρας. τοῦ χρήματος;
Πα. τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος
τὸν ψαρὸν ἵππον. Στ. ἵππον; οὐκ ἀκούετε;
ὃν πάντες ὑμεῖς ἴστε μισοῦνθ' ἱππικήν.
Πα. καὶ νὴ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.
Στ. μὰ τὸν Δί' οὐ γάρ πω τότ' ἐξηπίστατο
Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

capitalized NEVER. — **εὐθὺς τότε**: "then and there," *i.e.* at the time the loan was requested.

1216. **ἀπ-ερυθριᾶσαι**: *to lay off blushes* (?), *i.e.* unblushingly to refuse to loan. — **σχεῖν**; *incur*, *be put to* —.

1217. **ὅτε**: causal *if* or *since*, as in 7, 34, and often.

1218. **κλητεύσοντα**: *to be a witness to the* **κλῆσις**.

1219. **ἔτι πρὸς τούτοισι**: a common pleonasm; *besides*, *in addition to that*. — **δημότῃ**: sc. Streps.

1220. The lawsuit mania of Athens is taken off in the *Wasps*, where a dog is put on trial for stealing cheese.

1221. **ζῶν**: *as long as I live*. — **καλοῦμαι**: in a loud voice; whereupon Streps. becomes audible, if not at once visible.

1222. **μαρτύρομαι**: *I call to witness*, by way of protest.

1223. **δύο**: emphatic by separation from its subst. — **τοῦ**: **τίνος**; *for what sum?* Cp. 22.

1225. **ψαρόν**: *dappled*; the **κοππατίας** of v. 23.

1226. **ὅν**: sc. Streps.

1227. **καί . . . γε**: *yes*, *and*, stressing **ἀποδώσειν**.

1228. Streps. mocks Pasias' antiquated oath; *because* (**γάρ**) *by Zeus*. The oath precedes the conj. as in 652, *Wasps* 1126, *Frogs* 192.

1229. **ἀ-κατάβλητον**: un-knock-downable.

Πα. νῦν δὲ διὰ τοῦτ' ἐξαρνος εἶναι διανοεῖ; 1230
Στ. τι γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;
Πα. καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεοὺς
ἵν' ἂν κελεύσω 'γώ σε: Στ. τοὺς ποίους θεούς;
Πα. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ. Στ. νὴ Δία,
κἂν προσκαταθείην γ', ὥστ' ὀμόσαι, τριώβολον.
Πα. ἀπόλοιο τοίνυν ἕνεκ' ἀναιδείας ἔτι. 1236
Στ. ἁλσὶν διασμηχθεὶς ὄναιτ' ἂν οὑτοσί.
Πα. οἴμ' ὡς καταγελᾷς. Στ. ἓξ χοᾶς χωρήσεται.
Πα. οὔ τοι, μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεούς,
ἐμοῦ καταπροίξει. Στ. θαυμασίως ἥσθην θεοῖς,
καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν. 1241

1230. ἔξαρνος εἶναι = ἐξαρνεῖσθαι *to deny*.

1232. ἐθελήσεις: *will you be willing?* Do not confuse βούλεσθαι *to wish* with ἐθέλειν *to will* or *be willing*.

1233. ἵν' ἄν: *wherever* (190). When there were many gods, it was important to choose with care the three before whose altars an oath could be most bindingly administered. — τοὺς ποίους θεούς: *namely, what gods?* Cp. τὸ τί 748.

1234. Zeus was always one of the three. Pasias the capitalist adds Hermes the god of commerce and Poseidon the god of horses as most fit for the transaction.

1235. προσ-: in composition often = *to boot, in addition*. — ὥστε = ἐφ' ᾧτε *on condition*; S. 1386, GMT. 587. 2.

1236. ἔτι: *some day*.

1237. Hides in tanning were thoroughly rubbed and cleaned (δια-σμήχω) with salt. This corpulent Pasias would make an excellent wine-skin (ἀσκός) if so treated. That he should even expect a return of his loan, now that Zeus was dethroned, showed that he lacked "Attic salt." Sure of his champion Λόγος, Streps. can offer insult. — ὄναιτο: ὀνίημι.

1238. ἓξ χοᾶς: between 4 and 5 gallons. — χωρήσεται: *will hold, have* χώρα or *space for*.

1240. ἐμοῦ κατα-προίξει: = προῖκα ἐμοῦ καταφρονήσεις = "you shall pay for this." — ἥσθην: see 174 n.

1241. Ζεὺς ὀμνύμενος: *swearing by Zeus*; the partic., not the substantive, contains the substantive

Πα. ἦ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.
ἀλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ', εἴτε μή,
ἀπόπεμψον ἀποκρινάμενος. Στ. ἔχε νυν ἥσυχος.
ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαί σοι σαφῶς.
Πα. τί σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;
Στ. ποῦ 'σθ' οὗτος ἀπαιτῶν με τἀργύριον; λέγε,
τουτὶ τί ἔστι; Πα. τοῦθ' ὅ τι ἐστί; κάρδοπος.
Στ. ἔπειτ' ἀπαιτεῖς τἀργύριον, τοιοῦτος ὤν;
οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί,
ὅστις καλέσειε κάρδοπον τὴν καρδόπην.
Πα. οὐκ ἄρ' ἀποδώσεις; Στ. οὐχ ὅσον γέ μ' εἰδέναι.
οὔκουν ἀνύσας τι θᾶττον ἀπολιταργιεῖς
ἀπὸ τῆς θύρας; Πα. ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι
θήσω πρυτανεῖ', ἢ μηκέτι ζῴην ἐγώ.
Στ. προσαποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.

thought. Cp. *ab urbe condita*. — **τοῖς εἰδόσι**: *for those that know*. In all ages those who come to "know" as suddenly and greenly as absurd Strepsy are apt to think their ancestral religion γέλοιος (*a joke*).

1244. English reverses the order, as often: *answer before you dismiss me*.

1245. *Exit* Streps.

1246. **σοι**: the witness.

1247. Enter Streps. with a kneading-trough.

1248. **τουτί**: put first for emphasis.

1250 ff. In Solon's time Athens had a property qualification for the franchise. Why, in these days of Enlightenment, should there not be an educational test for all creditors? Why pay one's debts to an ignoramus?

1252. **οὐχ ὅσον κτέ.**: *not so far as I know*; S. 1247, GMT. 778.

1253. **ἀνύσας τι θᾶττον**: 506 n. — ἀπολιταργίζω = *to pack off*.

1255. **μηκέτι ζῴην**: English turns about; *may I die if I don't*.

1256. **πρός**: *in addition to* the 12 minas of v. 21.

καίτοι σε τοῦτό γ' οὐχὶ βούλομαι παθεῖν,
ὅτιὴ 'κάλεσας εὐηθικῶς τὴν κάρδοπον.

'Αμυνίας

ἰώ μοί μοι.

Στ. ἔα.
τίς οὑτοσί ποτ' ἔσθ' ὁ θρηνῶν; οὔτι που
τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο;

Αμ. τί δ': ὅστις εἰμί, τοῦτο βούλεσθ' εἰδέναι;
ἀνὴρ κακοδαίμων. Στ. κατὰ σεαυτόν νυν τρέπου.

Αμ. ὦ σκληρὲ δαῖμον, ὦ τύχαι θραυσάντυγες
ἵππων ἐμῶν, ὦ Παλλάς, ὥς μ' ἀπώλεσας.

Στ. τί δαί σε Τληπόλεμός ποτ' εἴργασται κακόν;

1257. καίτοι κτέ.: pretends condolence, but intends contempt.

1258. εὐηθικῶς: the fashionable elongation of εὐήθως; see n. on 483.

1259–1302. Second victory for ἥττων λόγος. — ἰώ μοί μοι: not yet visible, this fast youth of vv. 31, 686 bewails in tragic phrase a broken head.

1260. ἔα: a tragic exclamation hard worked by Euripides. In Arist. it always strikes an attitude. — οὔτι που: asks a question as *μή* does, deprecating, or refusing credence; *it surely can't be that . . .?*

1261. δαιμόνων: in place of *υἱῶν*, as if the wretched poet Carcinus were a god and his three sons (the constant butt of the comic poets) were demigods. One of these, Xenocles, the schol. says, had dramatized (probably shortly before this) the story of Licymnius. The wail of Amynias (*ἰώ μοί μοι*) is therefore perhaps from that tragedy, drawing forth this surmise of Streps.

1263. κατὰ σεαυτὸν κτέ.: *keep* or *go by yourself*, with your κακοδαιμονία. Don't infect me. Cp. 25.

1264 ff. According to the schol., a comic variant on verses in *Licymnius* — as if a complaint on *luck cart-breaking* (θραυσ-άντυγες) instead of *luck heart-breaking*.

1265. Should be read aloud for the sound-play.

1266. It is through Tlepolemus that Licymnius meets his death (Hom. *Il.* 2. 662).

Αμ. μὴ σκῶπτέ μ', ὦ τᾶν, ἀλλά μοι τὰ χρήματα
τὸν υἱὸν ἀποδοῦναι κέλευσον, ἄλαβεν,
ἄλλως τε μέντοι καὶ κακῶς πεπραγότι.
Στ. τὰ ποῖα ταῦτα χρήματ'; Αμ. ἁδανείσατο. 1270
Στ. κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.
Αμ. ἵππους γ' ἐλαύνων ἐξέπεσον, νὴ τοὺς θεούς.
Στ. τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;
Αμ. ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι;
Στ. οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγιαίνεις. Αμ. τί δαί;
Στ. τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαί μοι δοκεῖς. 1276
Αμ. σὺ δέ, νὴ τὸν Ἑρμῆν, προσκεκλῆσθαί μοι δοκεῖς,
εἰ μὴ 'ποδώσεις τἀργύριον. Στ. κάτειπέ νυν,
πότερα νομίζεις καινὸν ἀεὶ τὸν Δία

1269. μέντοι: *indeed*; sometimes intrudes itself into the formula ἄλλως τε καί *especially*. Not only honour, but pity, should move him.

1270. τὰ ποῖα: cp. 1233. Streps. forgets the entry in his ledger (31). — χρήματα: the last syllable disappears under ἃ ἐδαν.; cp. 214, 1192.

1271 f. *Then you were really unlucky*, says Streps., meaning if his son borrowed from him. But Amynias misunderstands: *Yes, in racing horses it was that I got my fall.*

1273. Here Strepsy begins again his merry game of Dunners Outdone with a play on an old joke: (If you got your fall from a horse) *why pray gabble as if you had tumbled from an ass?* Of a man who was ἀπὸ νοῦ (*i.e.* a little "off" in his mind), the Greeks said that he had had a fall ἀπ' ὄνου. Cp. ἀπό-σιτος, used by Hippocrates of a sick man "off his food."

1275. "Not to be well" was urbanity for "to be demented." — αὐτός: *i.e.* your mind, not merely your bones and chariot. — τί δαί: see 491 n.

1276. ὥσπερ: *as it were*, colloquial "sort of." — σεσεῖσθαι: *to have suffered concussion*.

1277. The inf. ending -σεσθαι is a nettled and carefully matched retort to σεσεῖσθαι. The perfect tense means *as good as summoned*.

1278. ἀποδώσεις: fut. indic. threatens; cp. 586.

ὕειν ὕδωρ ἑκάστοτ', ἢ τὸν ἥλιον
ἕλκειν κάτωθεν ταὐτὸ τοὔδωρ πάλιν;
Αμ. οὐκ οἶδ' ἔγωγ' ὁπότερον, οὐδέ μοι μέλει.
Στ. πῶς οὖν ἀπολαβεῖν τἀργύριον δίκαιος εἶ,
εἰ μηδὲν οἶσθα τῶν μετεώρων πραγμάτων;
Αμ. ἀλλ' εἰ σπανίζεις, τἀργυρίου μοι τὸν τόκον
ἀπόδοτε. Στ. τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;
Αμ. τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
πλέον πλέον τἀργύριον ἀεὶ γίγνεται,
ὑπορρέοντος τοῦ χρόνου; Στ. καλῶς λέγεις.
τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα
νυνὶ νομίζεις ἢ πρὸ τοῦ; Αμ. μὰ Δί', ἀλλ' ἴσην.
οὐ γὰρ δίκαιον πλείον' εἶναι. Στ. κᾆτα πῶς
αὕτη μέν, ὦ κακόδαιμον, οὐδὲν γίγνεται
ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ
ζητεῖς ποιῆσαι τἀργύριον πλεῖον τὸ σόν;
οὐκ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας:

1280. A further application of the scientific education, as in vv. 750 (moon), 768 (ὕαλος), 1222 (ἕνη καὶ νέα). The theory that the sun drew water was at this time new.

1283 ff. Again the educational test applied to the creditor, as the test of Christianity applied to the Jewish usurer in the Middle Ages.

1285. σπανίζεις: *are short.* From a fellow-feeling Amynias makes a generous offer.

1286. θηρίον: jocosely taking τόκος as *offspring.* Strepsy asks *what beastie is that?*

1288. πλέον πλέον: *more and more.*

1289. ὑπορρέοντος κτέ.: *in the insensible* (ὑπο-) *flow of time.* This ῥέω suggests to Streps. his next question.

1292. οὐ δίκαιον: *it is not the way, not in the nature of things, not natural.*

1293 ff. Streps. has learned from his science that we should "live according to nature."

1296. ἀπο-διώξει: appropriate to Amynias, who had come as a prosecutor (διώκων); "won't you *prosecute* your way?"

φέρε μοι τὸ κέντρον. Αμ. ταῦτ' ἐγὼ μαρτύρομαι.
Στ. ὔπαγε. τί μέλλεις; οὐκ ἐλᾷς, ὦ σαμφόρα;
Αμ. ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν; Στ. ᾄξεις; ἐπιαλῶ
κεντῶν ὑπὸ τὸν πρωκτόν σε τὸν σειραφόρον.
φεύγεις; ἔμελλόν σ' ἆρα κινήσειν ἐγὼ
αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

Χο. οἷον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ [ᾠδή
γέρων ὅδ' ἐρασθεὶς
ἀποστερῆσαι βούλεται
τὰ χρήμαθ' ἁδανείσατο·
κοὐκ ἔσθ' ὅπως οὐ τήμερον
λήψεταί τι πρᾶγμ', ὃ τοῦ-
τον ποιήσει τὸν σοφιστὴν ⟨ἴσως,⟩

1297. **μαρτύρομαι**: *i.e.* against the goad (*κέντρον*).

1298. **ὔπαγε**: *move on.* — **σαμφόρα**: 122 n.

1299. **ᾄξεις**: *ἄττω*; cp. 543. *Will you be nimble?* He little suspects that within twenty lines he himself must be "nimble?" — **ἐπ-ιαλῶ**: from *ἐπ-ιάλλω* (a Doric-epic word) *to lay on* (*sc.* *τὸ κέντρον*).

1300. **σειρα-φόρον**: 122 n. — *Exit* Amynias *δρόμῳ*.

1301. **ἔμελλον**: *I was bound to* —, *sure to* —, "I *thought* I should —." — **ἆρα**: = *ἄρα*; 1028 n. — **ἐγώ**: proudly.

1302. **αὐτοῖς κτέ.**: *your wheels and all*; S. 956 *b*. HA. 774 *a*, G. 1191. Streps. returns to his banquet. It has paid him to have even a small part of the modern college education in Science.

But now as in a tragedy, at the hero's height of success, comes the *κατα-στροφή*. The Clouds darken, and an ominous song is sung 1303–20. See Introd. § 142.

1303. **οἷον κτέ.**: *what a thing it is — this love of* —.

1304. **ἐρασθείς**: *sc.* *πραγμάτων φλαύρων*.

1305. **ἀποστερῆσαι**: *to withhold*; 487.

1307–10. **οὐκ ἔσθ' κτέ.**: 802. *Something will surely catch this sophist to-day, which will make him catch some mischief.* This mystery veiled behind mystery is comically tragic and oracular. —

ἀνθ' ὧν πανουργεῖν ἤρξατ', ἐξαίφνης λαβεῖν κακόν τι.

οἶμαι γὰρ αὐτὸν αὐτίχ' εὑρήσειν ὅπερ [ἀντῳδή
πάλαι ποτ' ἐπῄτει,
εἶναι τὸν υἱὸν δεινόν οἱ
γνώμας ἐναντίας λέγειν
τοῖσιν δικαίοις, ὥστε νι-
κᾶν ἅπαντας οἷσπερ ἂν
ξυγγένηται, κἂν λέγῃ παμπόνηρ'.
ἴσως δ' ἴσως βουλήσεται κἄφωνον αὐτὸν εἶναι.

Στ. ἰοὺ ἰού.
ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,
ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.
οἴμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.
ὦ μιαρέ, τύπτεις τὸν πατέρα; Φε. φήμ', ὦ πάτερ.
Στ. ὁρᾷθ' ὁμολογοῦνθ' ὅτι με τύπτει; Φε. καὶ μάλα.

In Greek, maladies and passions (as πῦρ *fever*, ῥῖγος *chill*, ὀργή *wrath*, *etc.*) are said to catch a man, not so often the man the malady.

1310. ἀνθ' ὧν κτέ.: *for the knavish deeds he began*; = ἀντὶ τούτων ἅ.

1312. πάλαι ποτέ: prose would not add ποτέ.

1320. ἴσως δ' ἴσως: *mayhap, mayhap*. Fate delights in εἰρωνεία (*understatement*); her "maybe" = "*must* be."

1321. ἰοὺ ἰού: the blow has fallen — literally. Streps. rushes forth with a huge mug in his hand (1473), to lament a broken head. See also v. 543.

1323. ἀμυνάθετε: a tragic or obsolescent variant of ἀμύνετε, and this rather old-fashioned for βοηθήσατε; S. 445 *a*. HA. 494, G. 779. — πάσῃ τέχνῃ: 885.

1324. τῆς γνάθου: his son had slapped his face; the Greek particularizes this to *jaw*. Ill treatment of parents (κάκωσις γονέων) was a serious crime among the Athenians, punishable with the loss of some of the chief privileges of citizenship.

1326. καὶ μάλα: = μάλιστα; *assuredly, yes indeed*.

Στ. ὦ μιαρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.
Φε. αὖθίς με ταὐτὰ ταῦτα καὶ πλείω λέγε.
ἆρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;
Στ. ὦ λακκόπρωκτε. Φε. πάττε πολλοῖς τοῖς ῥόδοις.
Στ. τὸν πατέρα τύπτεις; Φε. κἀποφανῶ γε, νὴ Δία,
ὡς ἐν δίκῃ σ' ἔτυπτον. Στ. ὦ μιαρώτατε,
καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκῃ;
Φε. ἔγωγ' ἀποδείξω, καί σε νικήσω λέγων.
Στ. τουτὶ σὺ νικήσεις; Φε. πολύ γε καὶ ῥᾳδίως.
ἑλοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν.
Στ. ποίοιν λόγοιν; Φε. τὸν κρείττον' ἢ τὸν ἥττονα.
Στ. ἐδιδαξάμην μέντοι σε, νὴ Δί', ὦ μέλε,
τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε
μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν
τὸν πατέρα τύπτεσθ' ἐστὶν ὑπὸ τῶν υἱέων.
Φε. ἀλλ' οἶομαι μέντοι σ' ἀναπείσειν, ὥστε γε
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.
Στ. καὶ μὴν ὅ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

1327. The πατρ-αλοίας *father-beater* of antiquity corresponds to the modern wife-beater.

1329. **χαίρω ἀκούων κακά**: he has learned this from Ἄδικος Λόγος (910). On ἀκούω as pass. of λέγω see S. 1075, HA. 820, G. 1241.

1330. **λακκόπρωκτε**: *you sink of iniquity!*

1331. **καί . . . γε**: *yes, and.*

1332. **ἐν δίκῃ**: = δικαίως; cp. ἐκ τῶν δικαίων 1116

1334. **λέγων**: argument, like charity, should begin at home.

1335. **τουτί**: *herein.*

1337. **ποίοιν**: indignant ποῖος (247). But the son takes the question as a real one.

1338. Note position of verb and its further emphasis by μέντοι. On the *causative* middle see S. 1055, HA. 815, G. 1245.

1339. **ἀντι-λέγειν**: = γνώμας ἐναντίας λέγειν of 1314.

1342. **μέντοι**: Pheidip. mocks his father's μέντοι of 1338.

1344. **καὶ μήν**: as in 1036. — **ὅ τι καὶ λέξεις**: "what sort of a

Χο. σὸν ἔργον, ὦ πρεσβῦτα, φροντίζειν ὅπῃ [ᾠδή
τὸν ἄνδρα κρατήσεις,
ὡς οὗτος, εἰ μή τῳ 'πεποίθειν, οὐκ ἂν ἦν
οὕτως ἀκόλαστος.
ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλόν γε τἀν-
θρώπου 'στὶ τὸ λῆμα.

ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι,
ἤδη λέγειν χρὴ πρὸς χορόν· πάντως δὲ τοῦτο δρά-
σεις.

Στ. καὶ μὴν ὅθεν γε πρῶτον ἠρξάμεσθα λοιδορεῖσθαι
ἐγὼ φράσω· 'πειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,
πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα
ᾆσαι Σιμωνίδου μέλος, τὸν Κριὸν ὡς ἐπέχθη.
ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν

speech you *will* make"; on the function of *καί* see 785 n., 840.

ΑΓΩΝ ΕΤΕΡΟΣ 1345–1451

The student should compare this and the first *ἀγών* (949–1104) in respect to the structure.

1345–50. See Introd. § 143 for the rhythm.

1349. ὅτῳ: dat. of cause.

1350. λῆμα: 457.

1351 f. The *κορυφαῖος* here sets as the rhythm for the debate the same fish-wife iambic tetrameter that he assigned to Ἄδικος Λόγος in 1034 f. — τὸ πρῶτον: pleonastic with *ἤρξατο*.

1352 πάντως: *of course, by all means*; often with imv. or imv. substitute, as here.

1353. καὶ μήν . . . γε: begins the agonistic speech as in 1036.

1356. The great popular poet Simonides had lived during the Persian wars, contemporary with Pindar and Aeschylus. A song of his in honour of a wrestler of Aegina named Κριός began (according to the schol.) *ἐπέξαθ' ὁ κριὸς οὐκ ἀεικέως*. Arist. here changes to *ἐπέχθη* probably by way of jest: "How Mr. Ram was sheared."

1357. ἀρχαῖον: whereas now the fashion was to argue subtly and be *κομψός* (649).

ᾄδειν τε πίνονθ', ὥσπερεὶ κάχρυς γυναῖκ' ἀλοῦσαν.
Φε. οὐ γὰρ τότ' εὐθὺς χρῆν σ' ἄρα τύπτεσθαί τε καὶ πατεῖσθαι,
ᾄδειν κελεύονθ', ὥσπερεὶ τέττιγας ἑστιῶντα; 1360
Στ. τοιαῦτα μέντοι καὶ τότ' ἔλεγεν ἔνδον, οἷάπερ νῦν, καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητήν. κἀγὼ μόλις μὲν ἀλλ' ὅμως ἠνεσχόμην τὸ πρῶτον· ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα τῶν Αἰσχύλου λέξαι τί μοι· κᾆθ' οὗτος εὐθὺς εἶπεν· 'ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς, ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν;' κἀνταῦθα πῶς οἴεσθέ μου τὴν καρδίαν ὀρεχθεῖν;

1358. **ὥσπερεί**: = ὥσπερ; GMT. 868. To sing when drinking was "too much like work." The Greeks had songs to lighten labour in the field (reaping, binding, winnowing); in the mill, the boat, the wine-press, at the draw-well — everywhere. For labour is lightened by rhythm. — **γυναῖκ' ἀλοῦσαν**: "women grinding at the mill" is a figure of the remotest antiquity.

1359. **τότ' εὐθύς**: cp. 1215.

1360. **τέττιγας**: grasshoppers lived merely on air and dew, the Greek legend said, and sang without ceasing.

1364. **ἀλλά**: is quoted from the original command; cp. 1369. — **μυρρίνην**: each banqueter, as he sang his song, held a spray of myrtle or laurel in his hand.

1365. **λέξαι**: *recite*; not the same as **εἰπεῖν**; cp. 1344. With **τῶν Αἰσχύλου** supply **ἐπῶν**. — The holding of the myrtle (or laurel, as the schol. adds) was a sign perhaps of the poet-function of the banqueter.

1366. **ἐγὼ γάρ**: feignedly indignant: *why, is it I that thinks — ?*

1367. **ψόφου πλέων**: Shakespeare's "full of sound and fury." — **ἀ-σύ-στατος** is *in-coherent*; cp. *σύ-στημα system*. — **στόμφαξ** is formed from *στόμφος* (*a full mouth*); all words in *-ᾱξ* are coarse and insulting. — **κρημνο - ποιόν**: *precipice-maker*; refers to his huge and rugged phrases. In *Frogs* 821 his *ῥήματα* are said to go on horseback (*ἱππο-βάμονα*).

1368. **ὀρεχθεῖν**: leading up to a truly Epic battle, he uses a

ὅμως δὲ τὸν θυμὸν δακὼν ἔφην, ‘σὺ δ’ ἀλλὰ τούτων
λέξον τι τῶν νεωτέρων, ἅττ’ ἐστὶ τὰ σοφὰ ταῦτα.’
ὁ δ’ εὐθὺς ᾗσ’ Εὐριπίδου ῥῆσίν τιν’, ὡς ἐκίνει 1371
ἀδελφός, ὠλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.
κἀγὼ οὐκέτ’ ἐξηνεσχόμην, ἀλλ’ εὐθὺς ἐξαράττω
πολλοῖς κακοῖς καἰσχροῖσι· κᾆτ’ ἐντεῦθεν, οἷον
εἰκός,
ἔπος πρὸς ἔπος ἠρειδόμεσθ’· εἶθ’ οὗτος ἐπαναπηδᾷ,
κἄπειτ’ ἔφλα με κἀσπόδει κἄπνιγε κἀπέθλιβεν.
Φε. οὔκουν δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς 1377
σοφώτατον; Στ. σοφώτατόν γ’ ἐκεῖνον ὦ — τί σ’
εἴπω;
ἀλλ’ αὖθις αὖ τυπτήσομαι. Φε. νὴ τὸν Δί’, ἐν
δίκῃ γ’ ἄν.

Homeric word. For us the meaning is uncertain; either to *gasp* or to *palpitate*.

1369. θυμόν: instead of χεῖλος *lip; biting my temper, i.e.* to curb it.

1371. ῥῆσιν: *speech, passage* in a drama. — ἐκίνει: *seduced*, viz. in the tragedy of *Aeolus*.

1372. ἀδελφός: this was Makareus, son of Aeolus. — ὦ ἀλεξίκακε: *defender from evil* (= Heaven save us!). Cp. Ἄπολλον ἀποτρόπαιε. — ὁμομητρίαν: herein lay the shocking quality of the deed; for the marriage of a sister ὁμοπατρία, which sometimes (though rarely) took place, was not held to be incestuous.

1373. κἀγὼ οὐκ: = κἀγουκ by synizesis. — ἐξηνεσχ.: the prose ἀνέχομαι is keyed up to Tragic pitch by ἐξ; ἐξαράττω duplicates it. ἀράττω *to smite* is itself a poetic metaphor for λοιδορέω.

1374. πολλοῖς: *sc.* words or names.

1375. ἠρειδόμεσθα: *hurled* (lit. *pushed, thrust*); cp. 558.

1376. κἄπειτα . . . καί . . . καί . . . καί: observe in all artless narrative the large use of the simple conjunctions *and, then, and then*, as here from v. 1361 on. With this *finale* of καί's cp. *Ach.* 380 f., 983 f., *Eq.* 251 f. Note also here the sound-play with *a* and π; for its sake we might render slang for slang, thus: *he began to swish and swinge and sweat and scrunch me.*

1377. ὅστις: causal; cp. 692.

Στ. καὶ πῶς δικαίως; ὅστις, ὠναίσχυντέ, σ' ἐξέθρεψα,
αἰσθανόμενός σου πάντα τραυλίζοντος, ὅ τι νοοίης.
εἰ μέν γε 'βρῦν' εἴποις, ἐγὼ γνοὺς ἂν πιεῖν ἐπέσχον·
'μαμμᾶν' δ' ἂν αἰτήσαντος, ἦκόν σοι φέρων ἂν
ἄρτον·
'κακκᾶν' δ' ἂν οὐκ ἔφθης φράσαι, κἀγὼ λαβὼν
θύραζε
ἐξέφερον ἂν καὶ προὐσχόμην σε· σὺ δ' ἐμὲ νῦν
ἀπάγχων
βοῶντα καὶ κεκραγόθ' ὅτι
χεζητιῶην, οὐκ ἔτλης
ἔξω 'ξενεγκεῖν, ὦ μιαρέ,
θύραζέ μ', ἀλλὰ πνιγόμενος
αὐτοῦ 'ποίησα κακκᾶν.

Χο. οἶμαί γε τῶν νεωτέρων τὰς καρδίας [ἀντῳδή
πηδᾶν, ὅ τι λέξει.
εἰ γὰρ τοιαῦτά γ' οὗτος ἐξειργασμένος
λαλῶν ἀναπείσει,

1381. σου: proleptic.

1382. βρῦν: a child's cry for something to drink. — ἄν: iterative (55) with ἐπέσχον; *would put* (or *hold*) *to* the lips.

1383 f. μαμμᾶν . . . κακκᾶν: baby-language seems never to have suffered from the confusion of tongues at Babel. It and music are universal tongues.

1384. οὐκ ἔφθης . . . καί: *no sooner did you . . . than I . . .* For *φθάνω* with partic. see S. 1295, HA. 984, G. 1586.

1385. προ-εσχόμην σε: *I would hold you before me.*

1386 ff. A πνῖγος requiring practice for good delivery, because of the resolutions -γοθ' ὅτι, μιαρέ, and -γόμενος.

1387. οὐκ ἔτλης: *did not have the grace*; cp. 119.

1390. αὐτοῦ: *right there, on the spot.*

1393. ἐξ-ειργασμένος: of Tragic ring; *after having wrought.*

1394. λαλῶν: the Clouds frankly substitute *by his chatter*

τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν 1395
ἀλλ' οὐδ' ἐρεβίνθου.

σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά,
πειθώ τινα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.
Φε. ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὁμιλεῖν,
καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύ-
νασθαι. 1400
ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνῃ προσεῖχον,
οὐδ' ἂν τρί' εἰπεῖν ῥήμαθ' οἷός τ' ἦν πρὶν
ἐξαμαρτεῖν·
νυνὶ δ', ἐπειδή μ' οὗτοσὶ τούτων ἔπαυσεν αὐτός,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ με-
ρίμναις,
οἶμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν. 1405
Στ. ἵππευε τοίνυν, νὴ Δί', ὡς ἔμοιγε κρεῖττόν ἐστιν

for *by his argument* (λέγων) hitherto used (884, 892, 1211, 1334).

1395. **λάβοιμεν**: = *πριαίμεθα buy*.

1396. **ἀλλ' οὐδέ**: *nay, not even*. — **ἐρεβίνθου**: gen. of price; *for a pea*.

1397 ff. The *κορυφαῖος* prescribes for the second half of the Ἀγών the same "squabble"-rhythm as before. — **κινητὰ κτέ.**: addressed as *Motor and Heaver of phrases new*, Pheidip. is made almost the peer of Poseidon, "the wild Upheaver of the briny Sea" (568). There is probably a parody here of Euripides' *Medea* 1317.

1399. **ὁμιλεῖν**: *to be conversant*.

1400. **νόμων ὑπερφρονεῖν**: the ideal also of the modern *Uebermensch*.

1402. **πρίν**: *without*.

1403. **αὐτός**: this stings.

1404. **γνώμαις, λόγοις, μερίμναις**: flitting through the whole play, these "winged words" of the New Learning now come home to roost. For *μέριμναι* see 101, 420, 952.

1406. **ἵππευε τοίνυν**: note present tense; *go on horse-ing it then*.

ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτρι-
βῆναι.

Φε. ἐκεῖσε δ', ὅθεν ἀπέσχισάς με, τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ'
ἔτυπτες;

Στ. ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος. Φε. εἰπὲ
δή μοι, 1410
οὐ κἀμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως
τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἐστ' εὐνοεῖν τὸ
τύπτειν;
πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῷον εἶναι,
τοὐμὸν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε κἀγώ.
κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; 1415
φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοὔργον εἶναι.
ἐγὼ δέ γ' ἀντείποιμ' ἂν ὡς 'δὶς παῖδες οἱ γέροντες'·
εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,

1407. τέθριππον: *sc.* ἅρμα; a *four-in-hand* would double the outlay for the ζύγιοι hitherto kept (122). Note the play on τ and π; cp. 6, 1265.

1408. μέτ-ειμι: *I will pursue*, perhaps should be 'πάνειμι *go back to* ἐκεῖσε τοῦ λόγου. The sophistling thus rebukes his father for "splitting him off" in the midst of a formal argument full of *therefores*, *firstly*, *secondly*, etc., as will be noted. Cp. ἄν-ειμι 1058, πάρ-ειμι 1075.

1413. τὸ σὸν σῶμα: not τὸ σῶμά σου, which would put no stress on "your."

1414. καὶ μήν: *surely*, *verily*; cp. 4, 1036, 1353.

1415. A trimeter parody on Eur. *Alcest.* 694: χαίρεις ὁρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς; father and son are there unheroically wrangling over the propriety of the father's dying for the son. — δοκεῖς: *think right*, *approve* (though in Euripides' line it means merely *to think*).

1416. σύ: to be stressed, of course. — τοὔργον: sc. τὸ τύπτεσθαι.

1417. ἐγὼ δέ γε: as usual, γε stresses the word before δέ; 169, 175, 211, 914, 915, 920.

ὅσῳπερ ἐξαμαρτάνειν ἧττον δίκαιον αὐτούς.
Στ. ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν.
Φε. οὔκουν ἀνὴρ ὁ τὸν νόμον θεὶς τοῦτον ἦν τὸ πρῶτον,
ὥσπερ σὺ κἀγώ, καὶ λέγων ἔπειθε τοὺς παλαιούς;
ἧττόν τι δῆτ' ἔξεστι κἀμοὶ καινὸν αὖ τὸ λοιπὸν
θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντι-
τύπτειν;
ὅσας δὲ πληγὰς εἴχομεν, πρὶν τὸν νόμον τεθῆναι,
ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.
σκέψαι δὲ τοὺς ἀλεκτρυόνας καὶ τἆλλα τὰ βοτὰ
ταυτί,
ὡς τοὺς πατέρας ἀμύνεται· καίτοι τί διαφέρουσιν
ἡμῶν ἐκεῖνοι, πλήν γ' ὅτι ψηφίσματ' οὐ γράφου-
σιν;
Στ. τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρυόνας ἅπαντα μιμεῖ,
οὐκ ἐσθίεις καὶ τὴν κόπρον, κἀπὶ ξύλου καθεύδεις;
Φε. οὐ ταὐτόν, ὦ τᾶν, ἐστίν, οὐδ' ἂν Σωκράτει δοκοίη.

1420. **νομίζεται**: again an appeal to custom, as in 1185. — **τὸν πατέρα**: with great stress: "old men in general, yes; but *one's father* — no!"

1421. **ἀνήρ**: *man*, not a god. — **νόμον**: Advanced Thought of that time held that *νόμος* rose by convention or pact of man (*θέσει*), not by will of the gods. But if made by men, why not un-made? See also Introd. § 45.

1426. **ἀφ-ίεμεν**: with magnanimous gesture. — **συγκεκόφθαι**: as if a substantive; *we give them our past contusions* (perf. tense) *gratis*.

1427 f. **σκέψαι**: this call to consider nature's beasts and pattern life "according to Nature," like barnyard fowl, — how often it recurs!

1429. **ψηφίσματα**: cp. 1019; a bitter taunt for Athens' democracy — that the difference between democratic man and beast is only one of decree (or degree!).

1430 f. Reasoning by analogy is apt to suffer shipwreck on consistency.

1432. Pheidip. is fairly beaten; he too falls back on authority, on the *ipse dixit*.

Στ. πρὸς ταῦτα μὴ τύπτ᾽· εἰ δὲ μή, σαυτόν ποτ᾽ αἰτιάσει.
Φε. καὶ πῶς; Στ. ἐπεὶ σὲ μὲν δίκαιός εἰμ᾽ ἐγὼ κολάζειν,
σὺ δ᾽, ἢν γένηταί σοι, τὸν υἱόν. Φε. ἢν δὲ μὴ γένηται,
μάτην ἐμοὶ κεκλαύσεται, σὺ δ᾽ ἐγχανὼν τεθνήξεις.
Στ. ἐμοὶ μέν, ὦνδρες ἥλικες, δοκεῖ λέγειν δίκαια·
κἄμοιγε συγχωρεῖν δοκεῖ τούτοισι τἀπιεικῆ.
κλάειν γὰρ ἡμᾶς εἰκός ἐστ᾽, ἢν μὴ δίκαια δρῶμεν.
Φε. σκέψαι δὲ χἀτέραν ἔτι γνώμην. Στ. ἀπὸ γὰρ ὀλοῦμαι.
Φε. καὶ μὴν ἴσως γ᾽ οὐκ ἀχθέσει παθὼν ἃ νῦν πέπονθας.
Στ. πῶς δή; δίδαξον γάρ, τί μ᾽ ἐκ τούτων ἐπωφελήσεις;
Φε. τὴν μητέρ᾽ ὥσπερ καὶ σὲ τυπτήσω Στ. τί φῄς, τί φῂς σύ;
τοῦθ᾽ ἕτερον αὖ μεῖζον κακόν. Φε. τί δ᾽, ἢν ἔχων τὸν ἥττω
λόγον σε νικήσω λέγων,

1433. **πρὸς ταῦτα**: 990. — **εἰ δὲ μή**: *otherwise*; *i.e.* if you set the example of father-beating.

1436. **ἐγ-χανὼν τεθνήξεις**: *you will have died with the laugh on me* (ἐγ-χάσκω).

1437. **ὦνδρες ἥλικες**: addressing the old men of the audience with gravity — productive doubtless of levity.

1438. **τούτοισι**: *sc.* τοῖς νέοις.

1440. **ἑτέραν γνώμην**: the *first* γνώμη had nearly pounded Strepsy to death; another one, he thinks, will finish him off. — **ἀπο-ολοῦμαι**: tmesis, as in 792. — **γάρ**: perhaps best explained here as equiv. to its original elements (γ᾽ ἄρ᾽); "I shall *perish* (γε) then (ἄρα)."

1441. **καὶ μήν**: *and yet*; cp. 1185.

1445–51. One long "Over-measure" verse (ὑπέρ-μετρον); see Introd. § 132 *e*′. — **λέγων**: the key-tone of the play (Argument, Reason) is rung once more in Strepsy's ears. It has become his νέμεσις.

τὴν μητέρ' ὡς τύπτειν χρεών;
Στ. τί δ' ἄλλο γ' ἤ, ταῦτ' ἦν ποιῇς,
οὐδέν σε κωλύσει σεαυ-
τὸν ἐμβαλεῖν εἰς τὸ βάραθρον
μετὰ Σωκράτους,
καὶ τὸν λόγον τὸν ἥττω.
ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγώ,
ὑμῖν ἀναθεὶς ἅπαντα τἀμὰ πράγματα.
Χο. αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,
στρέψας σεαυτὸν εἰς πονηρὰ πράγματα.
Στ. τί δῆτα ταῦτ' οὔ μοι τότ' ἠγορεύετε,
ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπῄρετε;
Χο. ἡμεῖς ποιοῦμεν ταῦθ' ἑκάστοθ' ὅντιν' ἂν
γνῶμεν πονηρῶν ὄντ' ἐραστὴν πραγμάτων,
ἕως ἂν αὐτὸν ἐμβάλωμεν εἰς κακόν,
ὅπως ἂν εἰδῇ τοὺς θεοὺς δεδοικέναι.
Στ. ὤμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.

1446. **χρεών**: = *χρή*.

1447. **τί δέ**: echoes *τί δέ* of 1444. Strepsy's wrath is so hot that he snatches the *πνῖγος*-verse away from his son. — **ταῦτα**: stressed by position.

1449. **τὸ βάραθρον**: the bodies of executed criminals were thrown into this pit just outside the walls of Athens, literally *ἐς κόρακας*. It was probably an ancient quarry.

1451. The second *Λογών* here ends, the *ἥττων λόγος* again victorious.

1453. **ἀνα-θείς**: *referring*; = *ἐπιτρέψας*.

1454. **μὲν οὖν**: *nay, rather*; 71. 1112.

1455. **στρέψας**: the *omen* of his *nomen* dawns upon him.

1456. **τότε**: *in the first place*.

1457. **ἐπ-ῄρετε**: 42.

1458 ff. Clouds prove to be not always fleecy white, but sometimes carriers of Zeus's thunderbolts.

1462. When judgment falls, delusion ceases. The comedy has become a tragedy.

οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ', ἁδανεισάμην,
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,
τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη
ἀπολεῖς μετ' ἐμοῦ 'λθών, οἳ σὲ κἄμ' ἐξηπάτων.
Φε. ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.
Στ. ναὶ ναί, 'καταιδέσθητι πᾰτρῷον Δία.'
Φε. ἰδού γε 'Δία πατρῷον' · ὡς ἀρχαῖος εἶ.
Ζεὺς γάρ τις ἔστιν ; Στ. ἔστιν. Φε. οὐκ
ἔστ', οὔκ, ἐπεὶ
Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακώς.
Στ. οὐκ ἐξελήλακ', ἀλλ' ἐγὼ τοῦτ' ᾠόμην
διὰ τουτονὶ τὸν δῖνον. οἴμοι δείλαιος,
ὅτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἡγησάμην.
Φε. ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα.
Στ. οἴμοι παρανοίας · ὡς ἐμαινόμην ἄρα,
ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.

1464. ὅπως : with ἀπολεῖς ; 257. — ὦ φίλτατε : to his son.

1467. Mocking the old man's words of 834.

1468. The tragic trimeter (*i.e.* without resolution of long syllables), the long *α* in πατρῷον, and the word αἰδ᾽ομαι for σέβομαι indicate a tragic parody or quotation perhaps of Euripides, since he uses καταιδέομαι several times. Athenians usually appealed rather to Ἀπόλλων πατρῷος. Here it is Ζεύς, so that another winged word of Strepsiades may return to flap its raven wings about his ears.

1469. Mocks Streps. of v. 818.

1471. Δῖνος κτέ. : the whole accursed verse and doctrine back on Strepsy's head just as he had taught it (828)!

1473. τουτονί : he holds up his toper's mug (δῖνος) ; see notes on 380, 1321.

1474. ὅτε : causal.

1475. *Exit* Pheidip , perhaps to the house of " Uncle Megacles." By Hypoth. *β'*, what follows was written for the second *Clouds*.

1477. ἐξέβαλλον : imperfect tense for imperfect action ; *was for banishing*.

ἀλλ', ὦ φίλ' Ἑρμῆ, μηδαμῶς θύμαινέ μοι,
μηδέ μ' ἐπιτρίψῃς, ἀλλὰ συγγνώμην ἔχε,
ἐμοῦ παρανοήσαντος ἀδολεσχίᾳ·
καί μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφὴν
διωκάθω γραψάμενος, εἴθ' ὅ τι σοι δοκεῖ.
ὀρθῶς παραινεῖς οὐκ ἐῶν δικορραφεῖν,
ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν
τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὦ Ξανθία,
κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,
κἄπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον
τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
ἕως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν·
ἐμοὶ δὲ δᾷδ' ἐνεγκάτω τις ἡμμένην,
κἀγώ τιν' αὐτῶν τήμερον δοῦναι δίκην
ἐμοὶ ποιήσω, κεἰ σφόδρ' εἶσ' ἀλαζόνες.

1478. **Ἑρμῆ**: to the stone image before the door; see 83 n.

1482. **διωκάθω**: cp. *ἀμυνάθω* 1323 on formation from *διώκω*.

1483. He has put ear to the lips of his stone counsellor. — **δικορραφεῖν**: the Greek "sewing" of a lawsuit (*δίκη, ῥάπτω*) is *bringing* it, *getting it up*; the Eng. "patching up" of a suit is rather to effect its compromise.

1485. **ἀδολεσχῶν**: a name often given to the philosophers by the comic poets, carrying the opprobrium of our vulgar word "blatherskite." — **Ξανθίας** is a common slave name.

1489. **ἐμβάλῃς κτέ.**: *tumble their house about their ears.*

1490. **ἡμμένην**: *ἅπτω*; 18. — In burning thus the Socratic *φροντιστήριον*, Arist. was but staging a borrowed historic fact. Perhaps only ten or fifteen years before this a mob had burned the assembly house (*συν-έδριον*) of the followers of Pythagoras in Croton, Italy, and many of his school had perished.

1492. **σφόδρα**: "for *all* their swagger."

Μαθητὴς Α

ἰοὺ ἰού.

Στ. σὸν ἔργον, ὦ δᾴς, ἱέναι πολλὴν φλόγα.

Μα. ἄνθρωπε, τί ποιεῖς; Στ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ

διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας;

Μαθητὴς Β

οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

Στ. ἐκεῖνος, οὗπερ θοἰμάτιον εἰλήφατε.

Μαθητὴς Γ

ἀπολεῖς ἀπολεῖς. Στ. τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,

ἢν ἡ σμινύη μοι μὴ προδῷ τὰς ἐλπίδας,

ἢ 'γὼ πρότερόν πως ἐκτραχηλισθῶ πᾳσών.

Σω. οὗτος, τί ποιεῖς ἐτεόν, οὐπὶ τοῦ τέγους;

Στ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

Σω. οἴμοι τάλας, δείλαιος ἀποπνιγήσομαι.

Χαιρεφῶν

ἐγὼ δᾐ κακοδαίμων γε κατακαυθήσομαι.

1493. ἰοὺ ἰού: from within; see too v. 543.

1494. From the roof.

1495. The *μαθητής* rushes forth.

1496. δια-λεπ.: cp. 320 and (for the compound) *διαλέγομαι*; perhaps = *I am holding converse-subtle-putation*.

1497. πυρπολεῖ: a grandiloquent substitute for the prose word *ἐμπίμπρημι* of v. 1484.

1498. θοἰμάτιον: the various threads of the comedy reappear.

1499. τοῦτ' αὐτὸ κτέ.: "why just *that* it is that I am *wishing* (*καί* emphasizing verb as in 785).

1503. Streps. echoes from aloft the words of the great *αὐτός* in 225.

1505. Chaerophon's mask

Στ. τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,
καὶ τῆς Σελήνης ἐσκοπεῖσθε τὴν ἕδραν ;

Ἑρμῆς

δίωκε, βάλλε, παῖε, πολλῶν οὕνεκα,
μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἠδίκουν.

Χο. ἡγεῖσθ ἔξω· κεχόρευται γὰρ 1510
μετρίως τό γε τήμερον ἡμῖν.

would be known by its bushy eyebrows (146). He echoes *-ήσομαι* from Socrates.

1506. **τί μαθόντες**: cp. 402. — **ὑβρίζετε**: impf.; cp. the next verse.

1507. **τὴν ἕδραν**: used of the heavenly bodies. it means their position: here there is a coarse reference to its other sense, *seat*, to give an instance of the *ὕβρις* of the philosophers

1508. Hermes, appealed to in 1478 and now really appearing high above the actors and chorus on the *θεο-λογεῖον*, or *stage of the gods*, to superintend the vengeance meted out to impiety, would indeed have been an effective parody, had the play been acted, on the *deus ex machina* so dear to Euripides.

1511. **μετρίως**: *in measure* i.e. *enough*. The chorus retire marching in anapaests.

APPENDIX

ABBREVIATIONS

The letters A., E., N., V., P., Av., L., Th., R., Ec., and Pl. stand for the Latin names of Aristophanes' comedies in their chronologic order. See Introd. § 10.

The works to be hereinafter most frequently referred to, chiefly by the author's name only, are as follows:

E. Abbott: *Pericles* (1891).
A. J. P. = *American Journal of Philology.*
O. Bachmann: *Lexici Aristophanei Specimen* (Programme, Frankfurt, 1884).
Conjecturarum Arist. Specimen I (Dissert., Göttingen, 1878).
A. Baumeister: *Denkmäler des klass. Altertums* (1885–88).
J. Beloch: *Griechische Geschichte* I (1893), II (1897).
Berl. phil. Woch. = *Berliner philologische Wochenschrift.*
E. Bethe: *Prolegomena zur Geschichte des Theaters im Altertum* (1896).
K. Brugmann: *Griechische Grammatik*[3] (1900).
Bull. de corr. Hell. = *Bulletin de correspondance Hellénique.*
J. B. Bury: *History of Greece* (1900).
G. Busolt: *Griechische Geschichte* I–III (1893–1904).
W. Christ: *Metrik der Griechen und Römer*[2] (1879).
Christ-Schmid: *Geschichte der griechischen Litteratur*[5] (1908).
Class. Phil. = *Classical Philology* (Chicago).
Class. Rev. = *Classical Review* (London).
A. Couat: *Aristophane et l'ancienne comédie Attique* (1889).
M. Croiset: *Aristophane et les partis à Athènes* (1906).
H. Diels: *Die Fragmente der Vorsokratiker*[1] (1903).
W. Dittenberger: *Sylloge Inscriptionum Graecarum*[2] (1898–1901).

L. R. Farnell: *Cults of the Greek States*, vols. 3 and 5 (1907).
P. Foucart: *Des associations religieuses chez les Grecs* (1873).
E. N. Gardiner: *Greek Athletic Sports* (1910).
Gard.-Jev.: *Manual of Greek Antiquities* (1895) by P. Gardner and F. B. Jevons.
GS.: *Syntax of Classical Greek* (1900) by B. L. Gildersleeve; cited by paragraph.
H. Gleditsch: *Metrik der Griechen und Römer*[3] (1901).
T. Gomperz: *Greek Thinkers*, Engl. translat., I (1901), II (1905).
GMT.: *Greek Moods and Tenses* (1890) by W. W. Goodwin; cited by paragraph.
A. E. Haigh: *The Attic Theatre*[2] (1898).
J. E. Harrison: *Prolegomena to the Study of Greek Religion*[2] (1908).
K. F. Hermann: *Lehrbuch der gr. Privatalterthümer*, rev. by H. Blümner (1882).
A. Holm: *History of Greece*, Engl. translat., II (1895).
E. W. Hope: *The Language of Parody* (Dissert., Johns Hopkins Univ., 1905).
Jbb. f. klass. Phil. = *Jahrbücher für klassische Philologie.*
J.H.S. = *Journal of Hellenic Studies.*
Th. Kock: *Comicorum Atticorum Fragmenta* (1880–88).
K.Z. = *Kuhn's Zeitschrift für vergleichende Sprachforschung.*
K.-Bl. = *Grammatik der griechischen Sprache* by R. Kühner, Part I revised by F. Blass (1890–92).
K.-G. = *op. cit.*, Part II revised by B. Gerth (1898–1904).
O. Lautensach: *Grammat. Studien zu den griech. Tragikern und Komikern*; Augment u. Reduplic. (1899).
J. van Leeuwen: *Enchiridium Dictionis Epicae* (1894).
Prolegomena ad Aristophanem (1908).
edit. Aristophanes' comedies complete (1893–1906).
P. Mazon: *Essai sur la composition des comédies d'Aristophane* (1904).
E. Meyer: *Geschichte des Altertums* II (1893), IV (1901).
A. Mommsen: *Feste der Stadt Athen* (1898).

R. A. Neil: edit. Aristophanes' *Knights* (1901).

W. Nestle: *Euripides der Dichter der griechischen Aufklärung* (1901).

M. P. Nilsson: *Die Kausalsätze im Griechischen*, Heft 18 of M. Schanz's *Beiträge zur histor. Syntax der gr. Sprache* (1907).

C. W. Peppler: *Comic Terminations in Aristophanes* (Dissert., Johns Hopkins Univ., 1902).

Phil. = *Philologus*, Zeitschrift für das klass. Altertum.

Plutarch: *Lives*, cited by chapters.

Moralia, cited by the pages of Xylander's edition.

Rh. M. = *Rheinisches Museum für Philologie*.

H. Richards: *Aristophanes and Others* (1909).

H. Ritter and L. Preller: *Historia Philosophiae Graecae*[8] (1898).

E. S. Roberts and E. A. Gardner: *Introd. to Greek Epigraphy*, Part II (1905).

A. Roemer: *Studien zu Aristophanes*, I Teil (1902).

E. Rohde: *Psyche*[3] (1903).

A. Rossbach: *Griechische Metrik*[3] (1889).

J. H. H. Schmidt: *Die Kunstformen der griechischen Poesie*, vol. 2 (1869).

O. Schwab: *Histor. Syntax der griech. Comparation*, Band IV of M. Schanz's *Beiträge* etc. (1893–95).

C. Sittl: *Die Gebärden der Griechen und Römer* (1890).

H. W. Smyth: *Greek Melic Poets*[2] (1906).

S. Sobolewski: *De Praepositionum Usu Aristophaneo* (1890). *Syntaxis Aristophaneae Capita Selecta* (1891).

B. Speck: *De Aristophanis Dialecto* (Dissert., Breslau, 1878).

W. J. M. Starkie: edit. Aristophanes' *Wasps* (1897) and *Acharnians* (1909).

W. S. Teuffel: *Studien und Charakteristiken zur gr. und röm. Litteraturgeschichte* (1871).

Teuffel-Kaehler: edit. Aristophanes' *Clouds* (1887).

T. G. Tucker: edit. Aristophanes' *Frogs* (1906).

H. Weber: *Aristophanische Studien* (1908).

J. Wehr: *Quaestiones Aristophaneae* (Dissert., Göttingen, 1869).
L. Whibley: *Political Parties in Athens during the Peloponnesian War* (1889).
U. Wilamowitz-Moellendorff: *Homer. Untersuchungen* (1884).
Aristoteles und Athen (1893).
Die Textgeschichte der gr. Lyriker (1900).
Timotheos, Die Perser (1903).
K. Zacher: *Aristophanesstudien* (1898).
E. Zeller: *Die Philosophie der Griechen* I[5] (1892), II[4] (1889).
T. Zielinski: *Die Gliederung der altattischen Komödie* (1885).

The chief recent annotated editions of the *Clouds* are those of Teuffel-Kaehler (1887), Blaydes (1890), Kock (1894), and van Leeuwen (1898).

NOTES ON THE INTRODUCTION

1. The *Vitae Aristophanis* are to be found in Dübner, Kaibel, van Leeuwen, and the editions of Bergk and Meineke. | For the scholia on his life see Dübner's index. | Beside mention in Plato *Apol.* 19 *c*, whereon there is a valuable scholium, Arist. is one of the guests in Plato's *Symposium*. | Passages more or less personal begin at Arist. A. 377, 502, 628, E. 507, N. 518, V. 1016, 1284, P. 734.

3. The *Vita* XI (Dübner) begins: Ἀριστοφάνης ὁ κωμῳδοποιὸς πατρὸς μὲν ἦν Φιλίππου, τὸ δὲ γένος Ἀθηναῖος, τῶν δήμων Κυδαθηναιεύς, Πανδιονίδος φυλῆς. Suidas' *Lexicon*, *s.v.* Ἀριστοφάνης: Ῥόδος ἤτοι Λίνδιος, οἱ δὲ Αἰγύπτιον ἔφασαν, οἱ δὲ Καμειρέα, θέσει δ' Ἀθηναῖος, ἐπολιτογραφήθη γὰρ παρ' αὐτοῖς. | Kydathenaion: δῆμος ἐν ἄστει τῆς Πανδιονίδος φυλῆς (schol. on Plato *Symp.* 173 *b*). W. Judeich *Topographie von Athen* (1905) 159 supposes it may have embraced the Acropolis and reached as far north as the Eridanus. | Birth-year of Arist.: van Leeuwen *Prolegg.* 39 and Starkie *Ach.* XI incline to 451, the year of Pericles' bill recognizing as citizens only those born of parents both of whom were Athenians (Aristot. *Ath. Pol.* 26. 3, Plut. *Peric.* 37). This might explain the doubt on the

poet's citizenship, and the γραφὴ ξενίας said to have been brought against him by Cleon. | Country-joys are dwelt on especially in the peace-plays, as A. 32, 198, 245, 268, 872, 1005; P. 525, 550, 565, 587, 634, 765, 975, 1000; Γεωργοί frgg. 100, 107, 109. See also E. 805, N. 43, Νῆσοι frg. 387, and Busolt 3. 925. | Arist.' boyhood passed in the country: so Croiset 14–17 and van Leeuwen *Prolegg.* 13, basing perhaps on Thuc. 2. 14. | That A. 652–54 proves the poet's possession of land in Aegina is the opinion of W. Christ *Gesch. der gr. Lit.*[2] 248, Meyer 4. 313, Busolt 3. 1061, Croiset 13, Starkie *ad loc.*, basing on schol. to Plato *Apol.* 19 *c*, κατεκλήρωσε δὲ καὶ τὴν Αἴγιναν, ὡς Θεογένης φησὶν ἐν τῷ περὶ Αἰγίνης. It is held however by schol. on A. 654 and by Römer 125, not to mention many others, that the *Ach.* passage refers to Callistratus. Christ-Schmid 393 leaves the question open.

4. Why was not Arist. the διδάσκαλος of his first play? Answers vary: because of his modesty, say those who take E. 512–45 and N. 530 f. seriously; because too young legally to receive a chorus (schol. N. 510); because a foreigner (van Leeuwen *Vesp.* XII); because a coward "safe crouched behind a name, Philonides or else Callistratus, put forth when danger threatened" (Browning *Aristophanes' Apology*, with the amenity due a brother poet!); because he was rich, or had μικροφωνία like Sophocles, or . . . etc. | That the *Banqueters* was brought out διὰ Καλλιστράτου is stated in *Prolegg. de Comoedia* III (Dübner p. xv 50 = Bergk p. xxxii § 12). Philonides is thought the more probable διδάσκαλος by Kock (*Nub.* 531) and Teuf.-Kaehl. 4. But Weber 95–108 regards the play as a political rather than a moral satire, aimed at such rhetorical πολιτικοί as Thrasymachus. If then *Prolegg. de Com.* (*l.c.*) is correct in further reporting that Arist. intrusted his political comedies to Callistratus, and those aimed at Euripides and Socrates to Philonides, it follows that Callistratus brought out the *Banqueters*.

5. Arist. refers to the *Banqueters* and its results for him in A. 502 f., 642 ff.; see also schol. on A. 378. | The poet prosecuted was Arist., say Fritzsche, Bergk, A. Müller, Ribbeck, Cobet, Capps,

Fr. Leo, Kaibel, Meyer 4. 377, Busolt 3. 1061, Haigh 73, Croiset 73, Starkie *Ach.* p. 247 (where see list of disputants and passages cited); was rather Callistratus (or Philonides), say C. F. Hermann, Petersen, Kock, Müller-Strübing, Briel, Wilhelm, Reisch, Römer (see Starkie *l.c.*). | Penalty of the suit: discussed by Croiset 78–80.

6. The tradition of a γραφὴ ξενίας (schol. *Ach.* 378, *Vita* XI li. 27 Dübner = Bergk XII § 4) is rejected by J. Kirchner (*Prosopographia Attica*), Römer (130), Busolt (3. 1061), Christ-Schmid (393); is held probable by Croiset (143); is matter of conviction with van Leeuwen (*Prolegg.* 39). Van Leeuwen's theory is this: the poet's stock was Aeginetan — note Pindar's third Nemean in honour of the Aeginetan Aristocleides, *son of an Aristophanes*. His father Philip sided with Athens in the war which began *c.* 488, and was one of those who migrated to Attica then (Hdt. 6. 90) or later in 458. He was admitted to citizenship, his wife remaining Aeginetan. Pericles' bill requiring for citizenship that both parents be Athenians was passed in 451. If now the poet was born before 451, his citizenship could not be challenged; if born later, his alienship was no less certain; if born just in 451, his status might be matter of doubt. In 431, Aegina being cleared of its inhabitants and occupied by Athenians, Philip claimed his old patrimony, and thus the passage in *Ach.* refers to Arist. and not to Callistratus.

7. From the ὑποθέσεις we know that *Ach.*, *Av.*, and *Lys.* were brought out by Callistratus, the *Vesp.* and *Ran.* by Philonides. Callistratus also had in charge Δαιταλῆς (*Prolegg. de Com.* III 50 Dübner) and Βαβυλώνιοι (Suidas); Philonides taught Προάγων (Hyp. *Vesp.*), Ἀμφιάρεως (Hyp. *Av.*), and probably *Nub.* (Dübner *Prolegg. de Com.* III 52). Arist. himself is the official poet only for *Eq.*, *Pax* (?), and *Plut.*, though this list also is questioned (*Vita* XI 80 Dübner = Bergk XII § 12). | Were Callistratus and Philonides poets or only actors? *Vita* XII § 15 Bergk (= Dübner p. xxviii footnote) speaks of them as ὑποκριταί; but *Vesp.* 1018 honours them with the name of poet. For sufficient discus-

sion see Teuf.-Kaehl. 5 and Starkie *Vesp.* p. 309. | Note that other poets sometimes employed διδάσκαλοι; *e.g.* Eupolis exhibited *Autolycus* διὰ Δημοστράτου (Athen. 216 *d*), and Eubulus made use of Philip son of Arist. as διδάσκαλος (schol. Plat. *Apol.* 19 *b*).

8. ἔγραψε δὲ δράματα μδ', ὧν ἀντιλέγεται τέσσαρα ὡς οὐκ ὄντα αὐτοῦ (*Vita* XI 85 Dübner = Bergk XII § 13). | On the son Araros: Hyp. IV *Plut.*, *Prolegg. de Com.* (Dübner) XI 77, XII 36, XIII 16, XV 21.

9. The name of the third son was Nicostratus (*Vitae* XI 79, XII 43 Dübner) or Philetaerus (Suidas, schol. Plat. *Apol.* 19 *c*). | Arist. bald: E. 550, N. 540, P. 767 ff., Eupol. 78.

10. Names of all comedies by Arist.: Teuf.-Kaehl. 3 f., Kock *Com. Fragm.* | Arguments of the extant comedies: Teuf.-Kaehl. 8–19, Christ-Schmid 395–410, W. C. Wright *Hist. Grk. Lit.* 284–303.

12. Rhythms of Arist.: Rossbach 3. 2. 799 ff. | Diction: Tucker *Ran.* xxxiv—lvi. | Love of Nature: Croiset 15, Busolt 3. 925. | Pathos: exx. in A. 810 (starving Megarian takes "this one fig"), V. 291–315 (boy-escort pleads for figs), L. 596 f. (woman's bloom is brief), Pl. 281 f., 535 ff. | Structure of plays: so varied and supple as to be the despair of formalists. They would beg him, as Trygaeus begs the dancers in *Pax* 323, "not to spoil the thing by his capers" (μηδαμῶς . . . πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα); but like those dancers either his left leg or his right *will* break loose to fling one more heaven-high *pas*. — Thus his "Πάροδος" is not always an entering song. In *Nub.* the chorus sing it before entrance, in *Thesm.* they suddenly are presented to view without either entry or song, in *Eccl.* they sing their first song not as they file in but file out. — Nor are the choirs always half-choirs (12 in each), singing in responsion; see R. Arnoldt *Die Chorpartien bei Arist.* (1873) 178 on (e.g.) *Thesm.* 1136–59, and Zielinski 275 for *Ran.* 399–416. — Nor does P. Mazon believe that the "Ἀγών" (*word-duel*) need be cast in the rigorous mould required by Zielinski; *Essai* p. 5: "la comédie grecque est faite d'une succession régulière de cadres souples et

non d'une succession incohérente de cadres rigides." He thus finds an *ἀγών* not unsymmetrical in A. 490–625, N. 358–475, Th. 372–530, where Zielinski found no *ἀγών* at all (or at most but fragments due to revision or corruption), because these passages were not of the stereotyped form seen in E. 756–941, N. 950–1104, Av. 451–638. | Wit of Arist.: Teuf.-Kaehl. 23 f., Starkie *Ach.* xxxviii — lxxiv. The latter elaborately classifies Aristophanic jests by the Aristotelian scheme found in *Prolegg. de Com.* X *d* Dübner (= Bergk XI = van Leeuwen *Prolegg.* 192 f.).

13–14. Comic portraiture in Arist.: Teuf.-Kaehl. 28; S. H. Butcher *Aristotle's Theory of Poetry and Fine Art*[3] ch. 10, especially 379 f.; Ivo Bruns *Das literar. Porträt der Griechen* (1896) 150 ff.

16. The climax of Athens' power is variously dated from 460 B.C. (seizure of Naupactus) to 447 (just before defeat at Coronea).

17. Cleisthenes: Hdt. 5. 66 ff., Aristot. *Ath. Pol.* 20 ff. | Size of Attica: 975 square miles (Baedeker's *Greece*); estimates vary above and below this. | Dependence of the other cities upon Athens: at the time of the Samian apostasy 440 B.C., only three allies — Chios, Lesbos, and Samos — maintained their own ships and paid no tribute; Thuc. 1. 19, 3. 10; Aristot. *Ath. Pol.* 24. 2. | For Pericles' ideal (but unrealized) city see his funeral oration (Thuc. 2. 35 ff., especially 41. 4). | Gold mines of Thrace: Thuc. 1. 101, Meyer 4. 28–31; for the silver mines of Laurium see Thuc. 6. 91. 7, Hdt. 7. 144, Aristot. *Ath. Pol.* 22. 6, Plut. *Them.* 4, *Nic.* 4, Xen. *Mem.* 3. 6. 12, *Vect.* 4, Strabo 399 *fin.*

18. For Pericles' dreams see Plut. *Peric.* 11. 4 f., 12, 14. 1, 15. 2. | Athens covetous of power in the Euxine (Plut. *Peric.* 21. 1, Arist. V. 700), Caria (Arist. E. 173 f.), Cyprus (Thuc. 1. 112, Plut. *Cim.* 18. 4 ff.), Egypt (Thuc. 1. 104, 112), Sicily and Tuscany (Plut. *Peric.* 20. 3), Sardinia (Arist. V. 700), Carthage (Plut. *Peric.* 20. 3, Arist. E. 173 f., 1303 f.), Gibraltar (Plut. *Nic.* 12). | Supreme insolence (*ὕβρις*) shown, for example, toward the Melians (Thuc. 5. 89); also in displaying the tribute and orphans in the orchestra of the theatre at the Dionysia in the presence of

the allies (Isoc. 8. 82 f.). *τίκτει τοι κόρος ὕβριν* (Theogn. 153). *ὕβρις φυτεύει τύραννον* (Soph. *O. T.* 873).

19. Athenian oppression is minimized by Grote (ch. 47 mid.); but see Holm 2. 218, Wilamow. *Phil. Unters.* 1. 73–76 on *φρούραρχοι, ἐπίσκοποι, κλητῆρες, ἐπιμεληταί* established over dependencies; also ps.-Xen. *Rep. Ath.* 1. 14 -18, Harpocr. *s.v. ἐπίσκοπος* quoting Antiphon, Bekk. *Anecd.* 254 *ἐπισκέπται*, Thuc. *passim s.v. φρούριον* and *φρουρεῖν*, and the words of Pericles and of Cleon in Thuc. 2. 63. 2, 3. 37. 2, also 3. 10. 5, Aristot. *Ath. Pol.* 24. 2, Busolt 3. 224–28. The oppression must have been considerable and notorious to have drawn such heavy fire from the comic poets; see Arist. *Βαβυλώνιοι*, V. 237, Av. 147, 1022, 1050, 1422, Eupol. *Πόλεις* especially frg. 233. | Hatred of Athens universal: Isoc. 8. 77–79. | Corruption of character by war: Thuc. 3. 82 f. | Ambition of Pericles: Plut. *Peric.* 7.

20. Peloponnesian war a conflict between democracy and oligarchy (Whibley 34); its cause, Sparta's fear of Athens' growing power (Thuc. 1. 23, 33, 86), or Athens' resolve to maintain her naval empire (Bury 397). | The "sycophants" or false informers and blackmailers: Xen. *Constit.* 4. 30, Plut. *Nic.* 2 *fin.*, 4 *med.*, 5 *init.*, Meyer 4. 141–43. | Fear of tyranny: Thuc. 6. 27. 3, 6. 28. 2; Arist. V. 498 ff., L. 619.

21. Invasions of Attica took place in 431, 430, 428, 427, 425, and 413 B.C., when finally Decelea was seized and permanently occupied by the Lacedaemonians; Thuc. 2. 19, 2. 47, 3. 1, 3. 26, 4. 2, 7.19. | Athens crowded with country-folk: Thuc. 2. 17. 1–3, 2. 52. 2–3, Arist. A. 72, E. 792 f., Busolt 3. 926. | Athens a fortress — *ἀντὶ τοῦ πόλις εἶναι φρούριον κατέστη* Thuc. 7. 28. 1, Isoc. 8. 92. | Quarter-million human beings inside Athens' walls: Beloch *Die Bevölkerung der gr.-röm. Welt* 54 ff., *Hist.* 1. 404, Bury 378, 870, Starkie *Ach.* XVI. | City full of corpses: Thuc. 2. 52. | Moral effect of the plague: Thuc. 2. 53. | Cimon's policy of dual headship: Plut. *Cim.* 16 *fin.*, Bury 342–45, Busolt 3. 256.

23. Cleavage of opinion crosswise and lengthwise: not all noblemen were oligarchic, nor all conservatives ignorant; some

old men were radical, some city-people religionists; no working majority was left on any subject. Meyer 4. 148 ff., 420 ff.

24. Two or three thousand citizens slain on each expedition: Aristot. *Ath. Pol.* 26. 1, Isoc. 8. 88. | No *ξενηλασία* in Athens: Thuc. 2. 39. 1. | Citizenship not too strictly guarded: Isoc. *l.c.*, Busolt 3. 337 f., Meyer 4. 11–14.

25. Moral ruin resulting from war: Thuc. 3. 82 f., Meyer 4. 345 f., 417 f. Note the falling off of Athenian respect for sacred precincts between 446 B.C. at Brea, and 424 at Delium (C. L. Hicks *Man. of Grk. Hist. Inscripp.* No. 29, Busolt 3. 417 f., Thuc. 4. 97 f.). Compare also Athens' oath in 445 B.C., to deal honourably and justly by Chalcis with her condemnation of the Lesbians in 427, and her butchery of the Melians in 415 (Hicks No. 29, Busolt 3. 433, Thuc. 3. 36, 5. 116). — Beloch, however (1. 594 f.), finds no moral deterioration resulting from the war but only a letting loose of passions previously there but asleep.

26. Athens a democracy in name, but in fact *τοῦ πρώτου ἀνδρὸς ἀρχή* Thuc. 2. 65. 9; cp. Telecl. 42, Plut. *Peric.* 15 *init.*, 16. | Athenians pensioners: Plato *Gorg.* 515 *e* *ἀκούω Περικλέα πεποιηκέναι Ἀθηναίους ἀργοὺς καὶ δειλοὺς καὶ λάλους καὶ φιλαργύρους, εἰς μισθοφορὰν πρῶτον καταστήσαντα.* | The *δημοκρατία* almost an *ὀχλοκρατία*: ps.-Xen. *Rep. Ath.* 2. 9 f., Meyer 4. 371–73. | Pericles' great debt to Anaxagoras: Plut. *Peric.* 4 *fin.*, 8 *init.* | Pericles as demagogue: Plut. *Peric.* 9 *med.* *ὑπεποιεῖτο τὸν δῆμον*, 11 *med.* *τῷ δήμῳ τὰς ἡνίας ἀνεὶς ὁ Περικλῆς ἐπολιτεύετο πρὸς χάριν.* Beloch 1. 466 (Pericles) "hatte ein sehr feines Gefühl für das, was die öffentliche Meinung verlangte." Meyer 4. 48 (Pericles) "hat, um sich zu behaupten, dem Parteiprogramm erst recht bedenkliche Concessionen machen müssen." | Destruction of the court of the Areopagus: Plut. *Peric.* 7 *fin.*, 9 *fin.*, *Cim.* 15 *med.*, Aristot. *Ath. Pol.* 27. 1, *Polit.* 1274 *a* 8. | On Pericles and his policy in general, see Busolt 3. 246–55, 261–95, Couat 130–41, Beloch 1. 466 ff., Aristot. *Ath. Pol.* 27. 3 f., Plut. *Peric.* 9. Some of his policies were as follows: (1) all offices of state and jury service thrown open to all citizens with pay (Aristot. *Polit.* 1274 *a* 8, *Ath. Pol.*

27. 4, Plut. *Peric.* 9, Bury 349, Abbott 135); (2) cleruchies (Plut. *l.c.*, Bury 365, Abbott 111, 135, 286); (3) allies to be kept well in hand (Bury 362, 382, Abbott 130 f., 156–59); (4) league-money to be used to adorn Athens (Plut. *Peric.* 12–14, Bury 364, 373, Abbott 135–39); (5) splendour of festivals increased, and theoric fund established (Plut. *Peric.* 9, Holm 2. 204, Busolt 3. 264 f.). That Pericles instituted the theoric fund is doubted by Beloch 2. 360 and Bury 587. | Final judgment on Pericles: Thuc. 2. 65, Meyer 4. 47–50, Busolt 3. 984–86.

27. Change in Pericles after winning undisputed control: Plut. *Peric.* 15. | Deterioration of popular leaders after Pericles: Thuc. 2. 65. 6–10, Aristot. *Ath. Pol.* 28. 1, schol. Arist. P. 681, Beloch 1. 476; also of generals: Eupol. 100, 117, 205, Meyer 4. 378 f., Starkie *Ach.* XVII.

28. ps.-Xen. *Rep. Ath.* 2. 8 *ἔπειτα φωνὴν πᾶσαν ἀκούοντες ἐξελέξαντο τοῦτο μὲν ἐκ τῆς, τοῦτο δὲ ἐκ τῆς· καὶ οἱ μὲν Ἕλληνες ἰδίᾳ μᾶλλον καὶ φωνῇ καὶ διαίτῃ καὶ σχήματι χρῶνται, Ἀθηναῖοι δὲ κεκραμένῃ ἐξ ἁπάντων τῶν Ἑλλήνων καὶ βαρβάρων.* Beloch 1. 591. | Comic specimens of bad "Athenian": Arist. P. 291, Th. 1001 ff. (Scythian), Av. 1615, 1628, 1678 (Triballian), A. 100, 104 (Persian), 729 ff. and 860 ff. (Doric and Boeotian); Timotheus' *Persians* 162 ff. Xenophon's Attic is held to be impure because of his long sojourns abroad.

29. On dress: ps.-Xen. *l.c.*, Thuc 1. 6, Beloch 1. 591, Iwan v. Müller *Griech. Privataltert.*[2] (1893) 97 ff., Gard.-Jev. 49–67; note on *Nub.* 984 *infra*.

30. Importation of luxuries: Thuc. 2. 38, ps.-Xen. *Rep. Ath.* 2. 7, 2. 11, Hermip. 63, Meyer 4. 53 f., Beloch 1. 397, Wilamow. *Phil. Unters.* 1. 76. | Peacocks: Starkie on *Ach.* 63, Antiph. 175 (K. 2. 83), Athen. 654 *a*–55 *e*, 397 *a*–98 *b*. | "Coddled" schoolchildren: Arist. N. 965, 987. | A round of processions and festivals in Athens: Thuc. 2. 38, ps.-Xen. *Rep. Ath.* 2. 9, Plut. *Peric.* 11. See Cratinus' *Μαλθακοί* for general effeminacy of the age.

31. Cleon's bad manners: Aristot. *Ath. Pol.* 28, Plut. *Nic.* 8, Arist. A. 381, E. 137, V. 36, 596, 1034. His impudence pleased

the people; see the anecdote in Plut. *Nic.* 7 *fin.* | Neither Triballian nor "specialized" pettifogger knew how to drape his himation: Arist. Av. 1567–71, Plato *Theaet.* 175 *e*. | Children ill-bred: Arist. N. 981, 993, 998.

32. Odeum: Busolt 3. 469. | Music developed but degenerate: Pherecr. 145, Athen. 632 *a b* quoting Aristoxenus, Meyer 4. 179–82, Smyth liii–lv, lvii, lxvi f. | The dithyramb τὸ παλαιὸν οἱ ἐλεύθεροι ἐχόρευον αὐτοί (ps.-Aristot. *Problems* 19. 15). | Phrynis: see note on v. 971 *infra*. | Timotheus: Christ-Schmid 241 f., Smyth 137 f., 462–65, Wright *Hist. Grk. Lit.* 133–36; for the 11-stringed lyre see Wilamow. *Timotheos* 74.

33. Music a mere ear-tickling: Plato *Gorg.* 501 *e*–502 *a*. | Social singing wanes: Arist. N. 1357–60. | Older music and poets passing: Arist. N. 966–70, 1355–72, V. 220, 269, R. 1304–07, Eupol. 139, Antiph. 85 (K. 2. 45), Wilamow. *Textgesch.* 11–14, Jebb *Bacchylides* 52 ff. | Gnesippus: Athen. 638 *d*–39 *a* (= Chion. 4, Crat. 15, 97, 256, Telecl. 16 (?), 34, Hermip. 45 (?), Eupol. 139).

34. Confusion of lyric types: Plato *Legg.* 700; Christ-Schmid 235–38. | Euripides ποιητὴς ῥημάτιον δικανικὸν Arist. P. 534. His decline from tragic level: Arist. R. 939–43, 949–52, 971–88; Christ-Schmid 329, 364.

35. Parodies of Kinesias, for example, in *Av.* 1372–1400; of cyclic poets in general, *Nub.* 335–38. | Of Timotheus it may be true that his originality lay rather in music, and that in his poetry he but followed tradition and the trend of his times, his metaphors, for example, being hardly more enigmatic than others by his predecessors. But when he sows these metaphors "with the sack and not with the hand," when almost every phrase is a strain for some "effect," who is not reminded of Molière's *Précieuses Ridicules?* When he calls a ship's oars its "mountain-feet" (οὐρείους πόδας, because made of the mountain-grown fir), when thole-pins are for him "marble-shining children" (μαρμαροφεγγεῖς παῖδας) which have "leaped out of the mouth" when crushed in battle (στόματος ἐξήλλοντο), when the sea strewn with wreckage and dead bodies seems to him "starry" (κατάστερος πόντος), can we

say that the ridicule is not deserved in Arist. N. 333 ff.? See note on § 100. La Bruyère says of those who frequented the Hôtel Rambouillet: "They left to the vulgar the art of speaking intelligibly; a phrase, not over clear, expressed before them, was sure to bring on another still more obscure, which was at last followed by positive enigmas, always greeted with the plaudits of the whole circle.... To take part in these discussions one wanted neither good sense, memory, nor capacity, but *esprit*, not of the best or most genuine, but of the falsest kind." — It appears that here, too, the Greeks were precursors of the moderns.

36. For "resolutions" in tragic trimeter see Christ *Metrik* § 378.

37. Aeschylus neglected, and Euripides enthroned, at least with the youth: Arist. N. 1367, 1371, R. 771–78. Note that according to Couat 339 Arist. parodies no less than thirty-three of Euripides' tragedies — a pointless thing, had he not counted on the acquaintance of the public with the originals.

38. Bankruptcy of poetry at end of fifth century B.C.: Christ-Schmid 236. | Strabo 18 (1. 2. 6) *αὐτὸ δὲ τὸ πεζὸν λεχθῆναι τὸν ἄνευ τοῦ μέτρου λόγον ἐμφαίνει τὸν ἀπὸ ὕψους τινὸς καταβάντα καὶ ὀχήματος εἰς τοὔδαφος.* | On "Art for art's sake": Meyer 4. 160 (Euripides) "ist stolz auf sein Denken, auf seine geistige Superiorität" — "nur zu oft ist ihm das Einfache zu einfach, und er greift zum Unnatürlichen."

39. Professionalism and specialization of athletes: Gardiner ch. 6, Gard.-Jev. 322. | Meat-diet introduced in fifth century: Gardiner 126. | Over-development of special parts, as legs or shoulders: Xen. *Conviv.* 2. 17. | Overeating proverbial: Xen. *Mem.* 1. 2. 4, Aristot. *Nic. Eth.* 2. 6. 7 (= 1106 *b* 3), Arist. P. 33 f., Athen. 412 f. | *ἰδιώτης vs. ἀθλητής*: Xen. *Mem.* 3. 12. 1. | High rewards: Plato *Rep.* 620 *b*, *Apol.* 36 *d*. | General condemnation of athletics: Xenophanes frg. 2 (Bergk[3]), Eur. frg. 282 (Nauck), Plato *Rep.* 404 *a*, 411 *c d*, Aristot. *Polit.* 1335 *b*, Arist. N. 1002, 1054, R. 1087. | Gymnasia deserted: Arist. N. 1054, R. 1070; or frequented by "chatterers" such as Socrates: Xen. *Mem.* 1. 1. 10. |

Alcibiades, a devotee of the turf, entering seven chariots at the Olympian races of 416 B.C., and winning therein three prizes: Thuc. 6. 16. 2, Plut. *Alcib.* 11. | Of the Sophists everyone writes — Grote ch. 67, Zeller, Gomperz, Meyer 4. 253–72, Beloch 1. 630–37, Bury 385–89.

40. Rhetorical training in Athens in fifth century: F. Blass *Attische Beredsamkeit* and R. C. Jebb *Attic Orators* — the opening chapters of each; for briefer treatment see Christ-Schmid 510–18, Adams' *Lysias* 13–31, 344–57.

41. "Reflection supersedes authority" — "Not old Herodotus himself escaped the spirit of his age" (Gomperz 1. 408. f.). | Education of the individual: Meyer 4. 249–53. | λογισμός, σκέψις: Arist. R. 973–75. | Athenian *esprit:* A. W. Verrall *Euripides the Rationalist* (1895) 90 f., quoting Thuc. 3. 38 ("Athenians pride themselves on applauding a subtlety before it is out, catching the sense before it is spoken"). | τί λέγεις σύ; Arist. N. 1174. | Protagoras-debate: Plut. *Peric.* 36. Alcibiades on Law: Xen. *Mem.* 1. 2. 40–46.

42. Culture anti-democratic: Meyer 4. 423.

44. πάντων χρημάτων μέτρον ἄνθρωπος. οἷα μὲν ἕκαστα ἐμοὶ φαίνεται, τοιαῦτα μέν ἐστιν ἐμοί, οἷα δὲ σοί, τοιαῦτα δὲ αὖ σοί (Plato *Theaet.* 152 *a*). | Euripides-anecdote: Plut. *Moral.* 33 *c* (= Eur. frg. 19 N.); cp. also Athen. 582 *d*.

45. φύσις *vs.* θέσις: Plato *Gorg.* 483 f., *Protag.* 337 *d*, Xen. *Mem.* 4. 4. 14, Diog. Laert. 2. 16 (Archelaus said τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει, ἀλλὰ νόμῳ), Eur. *Hec.* 800 f. νόμῳ γὰρ καὶ θεοὺς ἡγούμεθα καὶ ζῶμεν ἄδικα καὶ δίκαι' ὡρισμένοι, Arist. N. 1075–78, 1427–31. See especially A. W. Benn *Philosophy of Greece* 137–44 commenting on Eur. *Phoen.* 546 ff. | Cephalus and his life-rule: Plato *Rep., init.* and 331 *b*. | Laws made by οἱ ἀσθενεῖς καὶ οἱ πολλοί: Callicles in Plato *Gorg.* 483 *b*. | Each generation to make its own laws: Arist. N. 1421–24. | Probably Pherecrates' comedy, the Ἄγριοι, was a satire on "life according to Nature (φύσει)."

46. Pericles and Aspasia: Plut. *Peric.* 24, Beloch 1. 474,

Couat 135 "Son mariage illégal avec Aspasie était, pour la plupart des Athéniens, un défi jeté à leurs traditions les plus respectables. La famille, sur qui reposait tout l'État, ne pouvait subsister que par la pureté du mariage; Périclès donnait l'exemple d'y faire entrer les courtisanes." | For modern Aspasian literature see Busolt 3. 565 ff. | Divorce of Hipponicus: Plut. *Peric.* 24. 5. Bigamy of Callias: Andoc. *De Myster.* 124. — Phaedra's conduct in the play Ἱππόλυτος καλυπτόμενος, being "ἀπρεπὲς καὶ κατηγορίας ἄξιον" has been withdrawn from the play now extant, Ἱππόλυτος στεφανηφόρος; see the argument.

47. Athens' misappropriation of league-funds, and ostracism of Thucydides: Plut. *Peric.* 12, 14. | ἁρπαγή or κλοπή of public money frequently charged, *e.g.* in Lysias 21. 13, 25. 19, 26. 6. 9. 11, 28. 1, 30. 26; cp. Xen. *Anab.* 4. 6. 16, and see note on § 67, 8.

48. Pleistoanax-incident: Plut. *Peric.* 22, Arist. N. 859 with schol., Busolt 3. 429. | δωροδοκία a national weakness: K. F. Hermann *Gr. Privatalt.*[3] (1882) 44 f. Many trials recorded, as of Cimon (acquitted, Plut. *Cim.* 14), Pythodorus and Sophocles (exiled, Thuc. 4. 65. 3), Eurymedon (fined, Thuc. *l.c.*), Pericles (convicted, Thuc. 2. 65. 3, Plato *Gorg.* 516 *a*, Busolt 3. 950 ff.). See also Isoc. 8. 50. | Jury-bribery in 409 B.C.: Aristot. *Ath. Pol.* 27. 5, Diod. Sic. 13. 64. 6, Plut. *Coriol.* 14. | συνδεκάζειν of "wholesale bribery" is used by Plut. (*Peric.* 9) of Pericles' earlier concessions to the people to win the headship. For references to bribery in Arist. see note on § 67, 9.

49. Religion of Athens at this time: Couat ch. 6. | Foreign gods in Athens: Foucart 55–66, Couat 253–58, Beloch 2. 4–9, Gard.-Jev. 214–16, Rohde 2. 104 f., Harrison 417–19, Strabo 471. | Ridiculed by the comic poets: Cratinus in Θρᾶτται, Aristophanes in Λήμνιαι, Ὧραι, V. 9, 119–21, Av. 1570 ff., L. 387–98, Eupolis in Βάπται, Plato in Ἄδωνις, Apollophanes in Κρῆτες. See Lobeck *Aglaoph.* 625 ff. | Alcibiades lampooned in Eupolis' Βάπται.

51. Meyer 2. 595 f. (in seventh century the gods exchanged fetish formlessness for human form; human sacrifice almost extinguished); 2. 727–31 (in sixth century the gods become moral-

ized. Need felt for a personal, not alone for a tribal or city god. Worship of Dionysus, Demeter, Persephone, the "nature-gods," recognized by the state along with that of the Olympian gods — *i.e.* religion becomes democratic, is no longer aristocratic, as in Homer). | The passing of Zeus: Gard.-Jev. 296, Harrison 29. Fairbanks *Grk. Religion* 364 f. gives a list of the religious festivals of Athens.

52. Religious ecstasy leads up or down: Harrison 658. | Orpheus, made one of the Argonauts and therefore far antedating Homer and Hesiod, was a founder well chosen for this "revealed" religion: Meyer 2. 736, Wilamow. *Hom. Unters.* 211. But educated antiquity detected the lateness of the poems attributed to him: Hdt. 2. 53. | On Orphism in general: Gard.-Jev. 213–22, Harrison 478 to end, Meyer 2. 734–49, Rohde 2. 103–36. | Orphism a personal religion: Meyer 2. 745, Farnell 3. 130 "The object of the μύησις (initiation) is to place the μύστης in a peculiarly close and privileged relation with the divinity or the deified spirit"; this definition of μυστήριον "serves to mark the contrast between these peculiar ceremonies and the ordinary classic cult of city of gens or family." | Reinterpretation of old myths common to Hindus, Iranians, Hebrews, Egyptians, and Greeks: Meyer 2. 714. For that of the Orphics see Harrison 495. | Immersion in mud: Harrison 516, Arist. R. 145–51. | Abstinence from eggs, beans, etc.: Rohde 2. 126. | Symbolism of such abstinence: Harrison 509.

53. Choicer spirits influenced by Orphism were Xenophanes, Pherecydes, Pythagoras, Pindar, Heraclitus, Aeschylus, and others: Meyer 2. 747. | Danger of ceremonial religion to those without imagination is seen in Ibsen's satire (*Brand*, Act V):

> "On me no spot is to be seen;
> The tub of Faith hath wash'd me clean;
> Each splash has vanish'd, scraped and scored
> On Holiness's washing-board;
> In Vigilance's mangle I
> Have wrung my Adam's-vesture dry;
> And shine like snowy surplice fair,
> Soap-lather'd with the suds of Prayer."

Orphic dogmatism: Rohde 2. 111. The Eleusinian Mysteries, on the contrary, taught by δρώμενα (δρᾶμα), not by λόγος: Farnell 3. 192. | For varieties of Orphic cosmogony see E. Abel *Orphica* (1885) 156–209. That followed in the text is Gruppe's in Roscher's *Lexicon s.v.* Orpheus, § 65. A cosmogonic parody: Arist. Av. 692 ff. Reward to the initiated: μακάρων εὐωχία Arist. R. 85; τὸν ἅπαντα χρόνον διάγειν μεθύοντας, μέθην αἰώνιον Plato *Rep.* 363 *c d.* | Punishment for the uninitiate: βόρβορος. σκῶρ ἀείνων, σκότος Arist. R. 145, 273; πηλός, κοσκίνῳ ὕδωρ φέρειν Plato *Rep.* 363 *d*, δεινά 365 *a*. Rohde 2. 128, 1. 313. | Vengeance on enemies: Plato *Rep.* 364 *b–e*, Rohde 2. 128.

54. Itinerant priests: Harrison 516 f., Plato *Rep.* 364 *b–e*, Plut. *Moral.* 168 *d*, 171 *a b*.

55. Greek religion a thing of tradition and ritual, not of feeling; of the state, not of the individual: Couat 218–23, Rohde 2. 71 ff., G. L. Dickinson *Greek View of Life* 9 ff., 17 ff. | Philosophers could still be theists; *e.g.* Thales believed τὸ πᾶν ἔμψυχον ἅμα καὶ δαιμόνων πλῆρες, Alcmaeon θεοὺς ᾤετο τοὺς ἀστέρας εἶναι ἐμψύχους ὄντας, Socrates prayed to Ἥλιος (Plato *Symp.* 220 *d*. | Herodotus critical *e.g.* in 1. 131, 2. 49. 53. 172, 3. 38. 80 ff. On his and Sophocles' attitude toward religion see Meyer 4. 129–39; on "the world" of difference between Sophocles and Euripides, Meyer 4. 151.

56. Lightning: note on v. 404 *infra*. | μετεωρολογία: *infra* v. 332 f., note. | Diogenes: θεός=ἀήρ; note on v. 228. | For the theories of Pythagoras, Empedocles, Leucippus-Democritus, and others see briefly Zeller's *Hist. of Philosophy*, Eng. translation by Alleyne and Abbott (1886). Isoc. 15. 268 disapproves of studying "the old sophists," ὧν ὁ μὲν ἄπειρον τὸ πλῆθος ἔφητεν εἶναι τῶν ὄντων, Ἐμπεδοκλῆς δὲ τέτταρα (καὶ νεῖκος καὶ φιλίαν ἐν αὐτοῖς), Ἴων δ' οὐ πλείω τριῶν, Ἀλκμαίων δὲ δύο μόνα, Παρμενίδης δὲ καὶ Μέλισσος ἕν, Γοργίας δὲ παντελῶς οὐδέν.

57. Pericles' debt to Anaxagoras: Plut. *Peric.* 4–6, Meyer 4. 50. Anaxagoras took up permanent residence in Athens *c.* 462 B.C. (Busolt 3. 9). His book περὶ φύσεως to be had in the "ὀρχήστρα": Plato *Apol.* 26 *d*. | Athenians sacrificed to Ἥλιος and the Ὧραι

at Pyanepsia and Thargelia: schol. Arist. E. 729. Pl. 1054. | For Euripides θεός = αἰθήρ (see notes on vv. 264, 265); the sun was a χρυσέα βῶλος (frg. 783, *Orest.* 983); "there are no gods" (frg. 286, Meyer 4. 116 f.). | Protagoras' dictum on the gods: Diog. Laert. 9. 8. 3; for Gorgias' agnosticism see Sext. *adv. math.* 7. 65; on Critias' *Sisyphus*, Nauck's *Tragic. Fragmenta*[2] 771. Cp. also Eur. *El.* 743 f.

58. Victory of Ionian reason over superstitious Orphism: Wilamow. *Hom. Unters.* 214 f., Meyer 2. 728, 751, and especially 753, Bury 311 ff., 319 ff.

59. What to believe? Meyer 4. 113–17. | Sophocles' monotheism: Rohde 2. 234–46, Meyer 4. 121–23, 132 (§ 461), 139 f. | Herodotus on oracles: 8. 77. Xenophon also a believer: *Hipparch.* 9. 9, *Anab.* 3. 1. 11 ff. So too Socrates: Xen. *Anab.* 3. 1. 5. | Nicias superstitious: Plut. *Nic.* 4 f. | Lampon: note on v. 332 *infra*.

61. Diopeithes' bill: Busolt 3. 826. | On the "heresy" trials see G. F. Schömann *Gr. Altert.* 2. 583–89, Meier and Schömann *Att. Prozess* (Lipsius) 1. 366–75, Busolt 3. 825 ff. | Alcibiades recalled from Sicilian expedition: Thuc. 6. 53. | Intolerant Athens: Holm 2. 293 f., 445 f.

62. Divided Athens: Meyer 4. 433–35 (§ 617), Beloch 1. 634 f. | Man *vs.* State: Plato *Crito* and *Gorgias* (Callicles); Arist. N. 1399 f., R. 1069–88; Meyer 4. 143–48 (§ 468 f.), 251 (§ 520); Croiset 250 f.; Whibley 80 "This exaltation of the individual was the result of the general philosophic movement of which the Sophists were the representatives"; Beloch 1. 474 "Liberation from every compulsion, be it what it may, was the goal of endeavour of this fifth century in Athens." | For terrible condemnation of Alcibiades see Grote ch. 66 *fin.*

65. Kock names 42 poets and 275 plays in vol. 1 of his *Comic Fragments*.

66. Plato allows wine at festivals: *Legg.* 775 *b.* | With the licensed satire of Athens at the Dionysia compare the modern academic world in its class-days, spring-days, annual burlesques,

and comic papers, where students have their fling at the faculty, who emerge nevertheless undamaged in reputation, even though the jests graze unpleasant truths.

67. Old Comedy homogeneous: Couat 34. Yet individuality not wholly lost; Crat. was *αὐστηρός*, Pherecr. *ὑπόπικρος*, Eupol. *εὐφάνταστος κατὰ τὰς ὑποθέσεις*, etc. See *Prolegg. de Com.* II and III (Dübner). | Subjects of Old Comedy: like Cleon's oracles (*Eq.* 1006), they were "about you, about me, about everything"; *e.g.* (1) The *gods*, as Ἡρακλῆς πεινῶν, Διόννυσος δειλός, Ζεὺς μοιχός, in fact, all Olympians, especially at birth and marriage. Dionysus plays many rôles — at bar of justice (Arist. frgg. 70, 71), as soldier (Eupol. in Ταξίαρχοι), as athlete (Aristomen. Διον. Ἀσκητής, K. 1. 692), as κότταβος-player (Amips. 4), as barber (Stratt. 6), as poetic critic (Arist. *Ran.*). See Couat 229 ff., Römer 66 f. For foreign gods see n. on § 49.

67. — (2) *Soothsayers, priests:* see n. on § 88.

67. — (3) *Demagogues: e.g. Pericles;* Crat. 71, 111, 240 f., 293, 300, Διοννσαλέξανδρος in *Oxyrrh. Papyri* 4. 71; Telecl. 17, 42, 44; Hermip. 41 (?), 46; Eupol. 94 and 100 in praise (Peric. being dead); Arist. A. 530, E. 283, and N. 213 not in derision, N. 859, P. 606. — *Cleon;* Hermip. 42(?), 46, Eupol. 290, 308, 456, Plat. 107, 216, Com. Adesp. 2, Arist. *Equites* and *Vespae* throughout (see n. on § 74); Couat 142. — *Hyperbolus:* see n. on v. 551 *infra*. — *Pisander;* Hermip. 9, Eupol. 31, 182, Phryn. 20, Plat. in Πείσανδρος, Arist. P. 395, Av. 1556, L. 490, frg. 81; Couat 162. — *Alcibiades;* Pherecr. 155, Eupol. 158, 351, Archip. 45, Anonym. 27, 148, Arist. A. 716, V. 44–46, R. 1422–33, frg. 198 (Δαιταλῆς), and probably in Τηγινσταί and Τριφάλης; Couat 178. — *Cleophon;* Plat. in Κλεοφῶν, Arist. Th. 805, R. 679–85, 1504, 1532; Couat 164. — *Theramenes;* Philon. in Κόθορνοι, Eupol. 237, Polyzel. 3, Arist. R. 534–41, 967, frg. 549. See n. on § 74 and the following sections on orators, lawyers, and "sycophants."

67. — (4) *Orators: Antiphon;* Plat. 103, Arist. V. 1270, 1301 (B. Keil *Hermes* 29 (1894), 339). — *Demostratus;* Eupol. 96 f.,

Arist. L. 391–97. — *Diopeithes;* Telecl. 6 (more famous as a χρησμολόγος; see n. on § 88). — *Gorgias;* Arist. V. 421, Av. 1701. — *Neocleides;* Arist. Ec. 254, 398–406, Pl. 665 f., 716–26, 747, frg. 439. — *Phaeax;* Eupol. 7, 95, Arist. E. 1377–80. — *Philip;* Arist. Av. 1694–1705, frg. 113. — They are described as foreigners (Arist. A. 634) and striplings (A. 680) who use cajoling phrases (V. 668), did not exist in the days of Marathon (V. 1095), extort from the allies (P. 635–45), bite like hidden snakes (Th. 530), reduce the poets' pay (R. 367), are venal (Pl. 379), self-enriching (Pl. 567–71), lewd fellows (E. 879 f., N. 1093 f., R. 1070, Ec. 113, Com. Adesp. 15), and as reproductive as the heads of Hydra (Plat. frg. 186). See the sections before and after this, and n. on § 74.

67. — (5) *Lawyers* (συνήγοροι): *e.g. Alcibiades;* Arist. A. 716. — *Euathlus;* Crat. 75, Plat. 102, Arist. A. 704–10, V. 592, frg. 411. — *Marpsias;* Eupol. 166, Arist. A. 701. — They draw pay and work in collusion (Arist. A. 685–88, V. 691–95), appeal to base motives (E. 1358–60), use a special lingo (frg. 198), and are lewd wretches like the demagogues (N. 1089 f.). See the two previous sections, and Starkie *Vesp.*, Excurs. VII.

67. — (6) *Secretaries* (γραμματεῖς): as *Nicomachus* (R. 1506), *Phanus* (E. 1256, V. 1220), *Teleas* (Av. 168), *Theophanes* (E. 1103). The city is full of them (R. 1083 f.). Starkie *Vesp.*, Excurs. VII.

67. — (7) *Sycophants* (*Informers, Blackmailers*): Telecl. 41, Eupol. 231, Arist. A. 726, 818–28, 840, 904–58 (Athens exported them); E. 259–65, 278 f., 299–302, 326, 435–44, 480, 825 f., 923–25; V. 288, 505, 669–71, 895 f., 911, 914 ff., 923 ff., 928, 1096; P. 171 f., 639–47; Av. 1410–69 (their method of work); Ec. 562 f.; Pl. 31, 725, 850–958 (no magic ring can heal a sycophant-bite, v. 885); frgg. 100, 219, 439.

67 — (8) *Embezzlers:* as *Cleon* (Arist. E. 826 f., see section 3), *Cleophon* (Plat. 57, see sect. 3), *Meidias* (Phryn. 41, Plat. 80, 108, Metagen. 11, Arist. Av. 1297), *Neocleides* (Arist. Pl. 665, frg. 439, see sect. 4), *Pamphilus* (Arist. Pl. 174, frg. 40), *Simon* (Eupol.

218, Arist. N. 351). — In general, Arist. V. 554, Th. 811 f., Ec. 206 ff.

67. — (9) *Bribery, receiving of Bribes:* Arist. charges it against *Cleon* (E. 66 ff., 403, 438, 802, 834, 932, 938 f., 987–96, N. 591); *Diopeithes* (E. 1083); *Eucrates* (L. 103); *Hermes* (P. 378–425, μεγαλοδωρότατος v. 392); *Hyperbolus* (N. 1065); *Lysicrates* (Av. 513); *Pisander* (frg. 81); a prytanis (P. 908, Th. 936 f.); the orators (V. 669–71); any petty office-holder (Av. 1111–13). See also Crat. 69, 128, 244, 401, and Plat. 119, who accuses *Epicrates* and *Phormisius*. Cp. n. on § 48.

67. — (10) *Perjurers:* as *Simon, Cleonymus, Theones;* Arist. N. 399 f.

67. — (11) *Charlatans:* as *Meton;* Phryn. 21, Arist. Av. 992–1020.

67. — (12) *Foreigners:* as *Akestor* (Σάκας); Call. 13, Metagen. 13, Theopomp. 60, Arist. V. 1221, Av. 31. *Archedemus;* Eupol. 71, Arist. R. 421 ff., 588. *Chaereas;* Eupol. 80, Arist. V. 687. *Cleophon;* Plat. in Κλεοφῶν, Arist. Th. 805, R. 679 ff., 1504, 1532. *Diitrephes;* Plat. 31, Arist. Av. 798. *Exekestides;* Phryn. 20, Arist. Av. 11, 764 f., 1527, frg. 671 (?). *Myrmex, Nichomachus, Archenomus;* Arist. Av. 1506. *Spintharus;* Arist. Av. 762. — See also Arist. A. 704, R. 730. — On foreign dialect, n. on § 28.

67. — (13) *Sophists:* Crat. in Πανόπται and Χείρωνες (?), Eupol. in Αἶγες and Κόλακες, Arist. in Δαιταλῆς (though Thrasymachus was properly a rhetor) and *Nubes*, Amips. in Κόννος.

67. — (14) *Socrates:* Telecl. 39, 40, Eupol. 352 f., 361, Amips. 9, 28, Call. 12, Arist. Av. 1555, R. 1282, 1491, and *Nubes*.

67. — (15) *Tragic Poets:* over a score of them bantered (Couat 331). Those named by Arist. are Akestor (Σάκας), Aeschylus, Agathon, Carcinus, Euripides, Iophon, Melanthius, Meletus, Morsimus, Philocles, Phrynicus, Pythangelus, Sophocles, Theognis, Xenocles. — Note that Phrynicus' Μοῦσαι competed with Arist.'s *Ranae*, and like it discussed the comparative merits of poets.

67. — (16) *Cyclic or Dithyrambic Poets:* especially *Kinesias;*

see Pherecr. 145, Plat. 184, Stratt. in Κινησίας, Arist. Av. 1372–1409, R. 153, 1437, L. 838–979, Ec. 330, frg. 149. Another is *Hieronymus:* Arist. A. 386, N. 349. The genus in general: Arist. N. 333–39, P. 828–31, Av. 904–55, R. 366. See also n. on § 99.

67.— (17) *Competing Comic Poets: e.g.* Crat. 200, 307, Eupol. 54, 78, 357 (?), Plat. 81, 100, Aristonym. 4, Amips. 28, Stratt. 20, 54, Sannyr. 5. Arist. feigns to scorn *Crat.* (A. 848–53, 1173, E. 400, 526–36, P. 700, R. 357), *Hermip.* (N. 557), *Eupol.* (N. 553, V. 1025, P. 762), *Phryn.* (N. 556, R. 13), *Lykis* and *Amips.* (R. 14), the whole set of them (N. 524, 537–60, V. 57–66, P. 739–48, R. 1–18, 358, etc.). See also n. on § 98, and on v. 554.

67. — (18) *Modern Music and Musicians: e.g.* Crat. 256, Pherecr. 6, 42, 145 (?), Eupol. 77, 139. From Arist. we hear of *Arignotus* (E. 1278, praised), *Chaeris* (A. 16, P. 951, Av. 857), *Dexitheus* (A. 14, praised), *Connus* (E. 534, V. 675). Poor Connus was the butt also of Crat. 317, Eupol. 68, Phryn., and Amips., the two latter each naming a play from him. On music in general: Arist. N. 969–72, Th. 68, 130–33, R. 1296–1308. The criticisms, so far from being merely humorous, directly anticipate the very serious strictures on music by Plato *Rep.* 398 *e*, 399 *c d.* See Plut. *Moral.* 1142 *b*, Couat 320–26.

67. — (19) *Actors:* as *Hegelochus* (Plat. 215, Stratt. 1, 60, Sannyr. 8, Arist. R. 303) and *Callippides* (Stratt. in Καλλιππίδης, Arist. frg. 474).

67. — (20) *Gourmands:* as *Glauketes;* Plat. 106, Arist. P. 1008, Th. 1033. — *Leogoras;* Plat. 106, Eupol. 44, Arist. N. 109, V. 1269. — *Melanthius;* Pherecr. 139, Eupol. 41, 164, Plat. 132, Archip. 28, Call. 11, Leuc. 2, Arist. P. 802 ff., 1009, Av. 151. — *Morychus;* Telecl. 11, Plat. 106, Arist. A. 887, V. 506, 1142, P. 1008. — *Mynniscus;* Plat. 160. — *Teleas;* Phryn. 20, Plat. 161, Arist. P. 1008, Av. 168, 1025.

67. — (21) *Spendthrifts:* as *Callias;* Eupol. in Κόλακες, Arist. Av. 284–86, R. 428–30, Ec. 810, frgg. 114, 572.

67. — (22) *Lechers, Debauchees:* as *Agathon* (more famous as

poet); Arist. Th. 29 ff., R. 83, frgg. 169, 326, 599. — *Alcibiades;* Pherecr. 155, Eupol. 158 and in Βάπται, Archip. 45, Com. Adesp. 3, Arist. A. 716, V. 44–46, R. 1422 ff., frg. 198 (in Δαιταλῆς), also probably in Ταγηνισταί and Τριφάλης; see also Athen. 574 *d.* — *Antimachus;* Arist. A. 1150 (?, N. 1022. — *Ariphrades;* Arist. E. 1281–89, V. 1280–83, P. 883, Ec. 129, frg. 63. — *Aristodemus;* Crat. 151, Arist. 231. — *Cleisthenes;* see n. on v. 355. — *Philoxenus;* see n. on v. 686. Add Arist. A. 79, N. 1085–1102, Ec. 113, etc.

67. — (23) *Parasites:* as *Amynias;* see n. on v. 686. — *Cleonymus;* n. on v. 353. — *Theorus;* n. on. v. 400. — See also Eupol. Κόλακες (espec. frgg. 159, 162), Crat. 44, Crates 33, Eupol. 346, Arist. 437.

67. — (24) *Boasters of Riches:* as *Aeschines;* Arist. V. 325, 459, 1220, 1242, Av. 823. — *Proxenides;* Arist. V. 325, Av. 1126, Telecl. 18. — *Theogenes;* Eupol. 122, Arist. V. 1183, P. 928, Av. 822, 1127, 1295, L. 63, frg. 571.

67. — (25) *Cowards, Shield-droppers:* as *Cleonymus;* see n. on v. 353. — *Pisander;* Hermip. 9, Eupol. 31, 182, Phryn. 20, Arist. P. 395, Av. 1556, L. 490, frg. 81.

67. — (26) *Harlots:* Pherecr. in Ἐπιλήσμων ἢ Θάλαττα, and in Κορυαννώ. See Athen. 567 *c* for like plays in later times; Couat 364.

67. — (27) *Poor People:* as *Amynias;* n. on v. 686. — *Lysistratus;* Arist. A. 855–59, E. 1266, V. 787, 1302, 1308, L. 1105, frg. 198 (in Δαιταλῆς, he was a rhetor ?). — *Hyperbolus* the demagogue; Arist. P. 684, and see n. on v. 551. — *Pauson;* Arist. A. 854, Th. 949, Pl. 602. — *Thumantis;* Hermip. 35, Arist. E. 1268–73. — See also Arist. E. 186, Pl. 976.

67. — (28) *Ugly and Deformed People:* Aristophanes' gallery includes *Aesimus* χωλός (Ec. 208), *Alcibiades* τραυλός (V. 44 ff., see list 22), *Aristophanes* φαλακρός (E. 550, N. 545, P. 767–74), *Chaerephon* ἡμιθνὴς νυκτερὶς πτέρυξ (see n. on v. 104), *Ctesiphon* παχὺς προγάστωρ (A. 1002), *Kinesias* λεπτότατος σκελετὸς ἄπυγος (Av. 1378; Plat. 184, Stratt. 18; see list 16), *Laespodias* κακό-

κνημος (Av. 1569; Eupol. 100, 102, Stratt. 16, Theopomp. 39), *Leotrophides* λεπτός (Av. 1406; Hermip. 35, Theopomp. 24), *Melanthius* λεπρός (Av. 151, see list 20), *Neocleides* γλάμων (see list 4), *Opuntius* ἑτερόφθαλμος μέγα ῥύγχος ἔχων (Av. 153, 1294; Eupol. 260, Stratt. 7), *Philocles* αἰσχρός (Av. 1295, Th. 168), *Philonides* μέγας τῷ σώματι ἠλίθιος (Pl. 179; Theopomp. 4, Nicochar. 3, Philyll. 23). — Eupol. 343 some nameless χωλός.

67. — (29) *Awkward People:* as *Pantacles;* Eupol. 296, Arist. R. 1036.

67. — (30) *Dirty People:* as *Chaerephon* αὐχμηρός (Crat. 202, see n. on v. 104), *Patrocles* ἄλουτος (Arist. Pl. 84, frg. 431), *Socrates* ἄλουτος (Arist. Av. 1554).

67. — (31) *Morose People:* as *Timon;* Phryn. 18, Plat. 218, Arist. Av. 1549, L. 809–20.

67. — (32) *Proud People* (κομῆται): Arist. E. 580, N. 14, 1100, V. 466, 1069, Av. 911, Com. Adesp. 12.

See, further, notes on §§ 74, 78, 85, 86, 88, 91, 97, 99, 102 f.

72. Aristophanes a "mere jester": Grote, ch. 67; the prize his main aim: Tucker *Ran.* xxii. But a glance at the structure of his plays will always reveal a serious purpose. His jolly personifications Πόλεμος, Εἰρήνη, Κύδοιμος (*Hubbub*), Θεωρία, Πλοῦτος, and Δῆμος (*Uncle Sam*) provide food for thought as well as laughter. And the droll interruptions of the clown or rustic may be shelled out from between the stages of a serious argument as the filling from a layer-cake. They are a mere device to keep the audience merry. The poet had to assume the gay air and the dunce's cap as Solon did his πιλίδιον (Plut. *Sol.* 8, A. Dieterich *Pulcinella* 156), the better to obtain a hearing and escape the penalty of overmuch gravity. Examples of such pre-, inter-, and post-luding nonsense are: A. 407–79, a hilarious rag-borrowing scene, to prepare for the earnest plea for peace; N. 314–411 a satire on modern science relieved of continuity by the absurd misunderstandings of Strepsiades; V. 500 ff., an easement of the otherwise offensive speech that precedes; L. 1122–61, a plea for reconciliation of Sparta and Athens, obscenely interrupted to save

it for comedy; R. 316–419, the procession of the mystae saved from too great solemnity by the buffoonery of Xanthias and Dionysus; R. 674–737, two earnest appeals for amnesty and election of wise leaders introduced by two chaffing odes on Cleophon the demagogue and Cleigenes the bathman — reversing the usual order of grave and gay in parabasis as seen, *e.g.* in N. 563–626. Add to these the clown's part, assumed almost regularly in the ἀγῶνες by somebody, as by Demosthenes in E. 303–460, Demus in E. 756–941, Euelpides in Av. 451–638, Calonike (or γυνὴ ἁ) in L. 476–613, Dionysus in R. 895–1098, Chremes (or γείτων) in Ec. 571–708, Blepsidemus in Pl. 487–599. See Zielinski 116 f.

73. Judgment of Arist. confirmed by others; *e.g.* concerning Cleon by Thuc. 3. 36. 6, 4. 21. 3, 5. 16. 1, Aristot. *Ath. Pol.* 28. 3; Hyperbolus πονηρός, Thuc. 8. 73. 3; Cleophon balker of peace (R. 1532), Aristot. *Ath. Pol.* 34. 1; demagogues selfish, Thuc. 2. 65. 7; demagogues corrupt, Thuc. 3. 11. 5, ps.-Xen. *Rep. Ath.* 3. 3, Eur. (n. on § 111); demagogues of low birth after Pericles (E. 125–44), Aristot. *Ath. Pol.* 28. 1; "sycophants" a plague, Lys. 25. 27, Isoc. 15. 318; Athenians seduced by orators, Thuc. 3. 38. 4 f.; Athenians too clever and suspicious, Thuc. 3. 43; Athenians oracle-mad (E. 61), Thuc. 2. 8. 2, 2. 54. 3, 5. 103. 2, Eur. (n. on § 111); Athenians love litigation, Thuc. 1. 77. 1, ps.-Xen. *Rep. Ath.* 1. 16–18; maintain a tyranny by force (A. 642, E. 802, 1070, P. 639, 644, Βαβυλώνιοι), Thuc. 2. 63. 2, 3. 37. 1, 3. 40. 4, 3. 42–48, 5. 105. 2, Isoc. 15. 318; have lost their large ideals of justice and are submerged in petty egoism, Thuc. 3. 82 f., Eur. in his later plays (see G. Murray *Euripides* (1906) xxxvi–li); should recall Alcibiades (R. 1431 ff.), Thuc. 6. 15. 4, Croiset 263, Busolt 3. 1579; should declare amnesty (R. 686–705), Lys. 34. 3. — What he says of lyric poetry's badness is confirmed by Timotheus' *Persians;* of Euripides as unsettling philosopher rather than dramatic poet, by the tragedies extant; of Kinesias by Lysias frg. 143 (= Athen. 551 *e*) and Plato *Gorg.* 501 *e*–502 *a;* of enervated and seductive music by Plato *Rep.* 398 *c*, 399 *c d.*

74. Comic poets "in the pay of the oligarchs": Couat 33–

55, 173, 382 f.; Holm 2. 448–51 (Arist. "the organ of the anti-democratic opposition").

Demagogues assailed: the *Knights*, the greatest piece of invective in any language, is levelled at Cleon, demagogue of Athens from 428 to 422 B.C. Not a bone in his character is left unbroken. He is reduced to "mincemeat" (*Vesp.* 63). The play opens with a curse upon him as a Paphlagonian slave in the house of Demus the People. He is called a most slanderous rascal (vv. 44, 247–50, 331, 450, and often), a tanner (136, 197, 203, 209, etc.), a cringing flatterer (47, 216, 266–70, etc.), a deceiver (48, 633, etc.), a supplanter of the honest servants of the People (52 f.), a "boss" who bestrides the world (75 ff.), an embezzler (137, 444, etc.), and a bawler (137, 218, 256, 274–76, 286, 304, 311, 626, and very often). The qualifications of a demagogue are low birth, ignorance, and general beastliness (βδελυρία, 181–93, 218, etc.); his handicap is any knowledge whatsoever (190). His methods are to agitate, bluster, and flatter (213, 363, 431, etc.). Rich and poor alike quake before him (223 f., 265). He is ready to play the informer and utter denunciation at any moment (235–39, 259–65, 278 f., 282 f., 299–302, 314, 326, 361, 435, 475–79, 628, etc.). He is an extortioner (248), a guzzler of plunder (248), a pension-getter for the veteran jurymen by increasing their business, importance, and pay (255 f.). He is a foul villain (303), impudent (304), a muck-raker (308), a tribute-fisher (313), a cheat in his private leather business (316 ff.), shameless (324 f., 397, 409), a trickster (332), and a gourmand (354 f., 361, etc.). Perjury and pilfering are sure signs of his incipience (425–28). He shirks military duty (443). He talks down to his hearers wagon-maker phrases, unlike the lofty Pericles (462). He treats privately with the enemy to his own gain (467). He prays to gods of his own (Juggle-naut, Hoax, and Humbug) for impudence, a ready tongue, and a shameless voice (634–37). He will go any length in overbidding for popular favour (626–82, 781–85, 871 f., 883–91, 905–11, 1101–06, 1164–1200). His good omen is a πορδή (639). He buys the

whole Senate with an obol's worth of coriander (682). His favourite relish is "purse"-ley sauce (707). He chews food for the People (Δῆμος) like a nurse, but swallows three quarters of it himself (716–18; cp. 1222 f.). He hinders the state from profiting by service of the καλοὶ κἀγαθοί (734–36). His devotion to Δῆμος is wholly self-interested (780). He helps himself from the public treasury with both hands (826 f.). He muddies the stream the better to fish (864–67). He will "get even" with an enemy by having his property-assessment raised (923–26). His signet ring is a wide-gaping cormorant haranguing on the Pnyx (956). He knows but one scale in music, Δωρο-δοκιστί, "B-sharp in *Harpeggi*" (ἁρπαγή); 987–96. The hollow of his hand is ever ready (1083); he steals for the public good (1226). — Other references to the demagogue: N. 1093 f., V. 32–41, 242, 409 ff., 596 f., 666 f., 669 f., 699, 759, 1100 f., Ec. 408–21. — For the real Cleon, Busolt 3. 988–98.

Democracy criticized: easily duped by demagogues, E. 753–55, 803 f., 1115, 1340–45; willing to follow rascal leaders, E. 734–40, P. 680–84, R. 727–33, Ec. 176–78, Pl. 920; stupid as a granny, E. 62, 396; liable to Sibyl-itis, E. 61; quick-tempered, peevish, a little deaf, E. 40–43, P. 607; loved "pensions" (μισθοφορεῖν), E. 1352; procrastinated, A. 23, L. 56 f., Ec. 788–90; was fickle, A. 630 (ταχύβουλοι), 632 (μετάβουλοι), E. 518 (ἐπέτειοι τὴν φύσιν), Ec. 218–20, 456 (woman-rule the only thing untried), 586 f., 797 f., 812–22, also Plat. 22, 220, Archip. 14; had the dicastic fever or litig-itis, *Vesp.* entire, with the chief symptoms in vv. 91, 94, 100, 108, 110, 112 ff., 281 ff., 511 f., 517 f., 563, 621–28, 651, 967–84, 999 f., 1102–21, see also E. 710, 1317, 1358–60, N. 208, 1004, 1220, P. 107 f., 505, Av. 40 f., 110 f., Ec. 657, and Telecl. 2; suffered from decree-mania, E. 1383, N. 1019, 1429, V. 378, Av. 1289, Ec. 812–22, frgg. 217, 584, N. 587 (δισταβουλία); elected youngsters to office and foreign missions, A. 601–06, 680 ff., 716, V. 687; elected military leaders without regard to fitness, A. 1078, N. 581 ff., Av. 798–800, R. 727–33, Eupol. in Δῆμοι (100, 102, 116, 117, 121), Ἥλωτες (205), 310, Plat. 185, see also Conat 83.

Couat 382 thinks the charges of Arist. the "most virulent ever written against democracy"; but he forgets ps.-Xen. *Rep. Ath.*, and he probably confuses the attack on demagogues with the criticisms of democracy. Neither are these criticisms the charges of a "mere jester." Much has become believable of democracy since Grote wrote his history in 1846. Arist. gives the reality perhaps more accurately (though with comic exaggeration) than Pericles in his funeral oration, which presents the high ideal but not the accomplished facts of Athenian democracy. At all events, it was Arist. and not Pericles' oration which, as the story goes, Plato sent to Dionysius of Syracuse when the latter wished to learn of the polity of Athens (Arist. *Vita* XI 60 Dübner).

Aristophanes not anti-democratic: Whibley 98 f., Croiset 176 ("nulle part il ne se montrait l'ennemi de la démocratie"), Th. Kock *Rh. Mus.* 39 (1884), 118–40. Arist. never said with Alcibiades "Democracy is a ὁμολογουμένη ἄνοια" (Thuc. 6. 89. 6), though in *Equites* he as good as says, after Demodocus: "Democracy is not tomfoolery, but it acts as if it were." Yet at the end of the play (1340–95) *Demus* is reformed and blest, and does not become either oligarchy or tyranny; for the poet does not believe the rule of the people essentially bad, as does ps.-Xen. in *Rep. Ath.* Indeed, he is so heartily a democrat that he ridicules the fear of συνωμοσία, tyranny, or Laconism as senseless: E. 257, 452, 476–78, 862, V. 345, 474–76, 482 f., 487–502, 507, 953, P. 640, L. 630, Th. 338 f. The very name of "aristocracy" or "Sparta" (= oligarchy) is detestable to the two Athenians in Av. 125 f., 815 f. In Th. 1143–47 there is a prayer to Pallas to come with peace, as hater of tyrants. | Aristocrats flouted: Kock *l.c.* 133 names the oligarchic aristocrats who are constantly the butts of Old Comedy, *e.g.* Alcibiades, Callias, Phaeax, Phrynichus, Pisander, Theramenes, Leogoras, Glauketes, and Morychus. (Perhaps this list should be revised.) Add Antiphon (Crat. 201 (?), Plat. 103, Arist. V. 1270, 1301). In L. 577 f. oligarchs seem to be collectively referred to.

76. Praise and blame: see n. on § 112.

77. Athenian audience in theatre conservative and democratic: Croiset 9–11. | Peace the theme of *Ach.* Γεωργοί, Ὀλκάδες, *Pax*, *Lys.*, and Νῆσοι. | On injustice practised upon the allied cities and for pleas in behalf of milder treatment, see Βαβυλώνιοι, A. 642, E. 802, 1034, 1070 f., 1319, V. 669–71, P. 639–47, 759 f., 935 f., Av. 1422–60. | Alliance suggested with Sparta: P. 1082; and earnestly urged: L. 1114–61; see n. on § 81. | Dealings with Persia disapproved: A. 62–130. | Whibley 94–103 holds that Arist. "was the representative man of the middle party," "which accepted the constitution as it was, and worked loyally under it." | In attacking Cleon in the *Knights* despite the warning received after *Babylonians*, Arist. took a far graver risk than loss of prize. Nor was he merely a humorist when he wrote the present ending of *Nubes*. Nor was Hermippus merely a buffoon, no matter what his motive, when he brought suit against Aspasia (Plut. *Peric.* 32).

78. Arist. detests vulgarians — the πονηροί, ἀγοραῖοι (*e.g.* P. 750, R. 1015, frg. 471), and tradespeople. There fall under his ban all -πῶλαι and their offspring, as the στυππειο-, προβατο-, βυρσο-, ἀλλαντο-, λυχνο-, βελονο-πῶλαι (E. 129–43, 739, Pl. 175); the σκυτοτόμος and νευρορράφος (E. 739 f.); the βυρσοδέψης (N. 581), πυτινοπλόκος (Av. 798), λυροποιός (R. 679), κεραμεύς (Ec. 253), γεωργός (Pl. 903), and especially Euripides the son of a λαχανόπωλις (A. 457, 469, 478, E. 19, Th. 387, 456, 910, R. 840, 947); cp. Nicophon 19 (K. 1. 779). For the unexampled portrait of the vulgarian in politics see Cleon's in *Equites*. | On all plebeian successors of Pericles see Busolt 3. 986 ff. | The Δίκαιος Λόγος will teach you to hate the ἀγορά (N. 991); under reformed democracy no ἀγένειος shall have business in it (E. 1373). | For ridicule of fops see n. on § 67, 20–24.

79. Arist. gentle with the oligarchs: so Couat 173, 184. | Reference to revolution of 411 B.C.: R. 689 ff.; to recall of Alcibiades: R. 1422–34. But Arist. was never deceived by Alcibiades as Eur. was, who wrote an ode to glorify his Olympic victories (Plut. *Alcib.* 11; see n. on § 67, 3).

81. Plea for reconciliation between Athens and Sparta based

on their religious union at the altars of Olympia, Thermopylae, and Delphi: L. 1128–61, P. 1082. | Panhellenism is first invoked in P. 302 to win peace, with a call on Boeotians (466), Argives (475), Laconians (478), and Megarians (481) to join. In P. 996–98 is a prayer for a spirit of friendliness between them. Later, Panhellenism is to be, not a federation, but actual Athenian citizenship for all resident aliens, well-wishers, the colonial islands and Ionia: L. 579–86. Whibley 100: "It is scarcely possible to overestimate the significance of this passage."

82. Arist. a "chimerical poet": Croiset 233. His wisdom uttered too late: Croiset *l.c.*, Busolt 3. 1414, Meyer 4. 12 and 559. | Democracy in danger if it relaxed its tyranny! So Pericles: Thuc. 2. 63. 2. | Diodotus' speech: Thuc. 3. 42–48.

83. Quotations are from Grote's History ch. 67, and Jevon's *Hist. Grk. Lit.* 263. Also Browning twits Arist. on his ineffectiveness not only in politics but in restraining the trend of the times: *Aristophanes' Apology* (Cambridge edit., 1895) 659 and 656 f.

84. Society without slavery a novel doctrine: Nestle 359 f.

85. Women in Arist.: wanton (L. 1–3, 107–10, 191 f., 677, 715 ff., Pl. 959–1096); extravagant, proud, fond of adornment (N. 48–52, L. 42–48, frg. 320 naming 52 articles of toilet "καὶ ἄλλα πολλά"); fond of wine (L. 114, 195 ff., 235, 466, Th. 347 f., 393, 557, 630 f., 733–59, Pl. 645, 737, 972, Pherecr. Κοριαννώ and frg. 143); general bad character (Th. 383–432) as caused by Euripides' slanders, 473–519, 531–65, frg. 10, Plat. 174. — But Praxagora has good things to say of women in Ec. 215 ff. (are conservative), 233 ff. (loving mothers), 236 (resourceful), 441 (are a πρᾶγμα νοηβουστικόν), etc. | On Eur. the misogynist: Nestle 267, 254. | Humour of *Thesmoph.*: Müller and Donaldson *Hist. Grk. Lit.* ch. 28 § 9.

86. Communism (including that of wives): *Eccl.* presents the theory in 571–709 (ἀγών), the results in the scenes following thereupon. Note especially vv. 590, 594, 597. | Socialism — equal distribution of wealth: *Plut.* especially vv. 128–97, 487–618 (ἀγών) for the theory, vv. 850–1209 for the results. Note 552 f.

(distinguishing the *πένης* from the *πτωχός*), 600 (where Chremylus in answer to the argument in favour of poverty can only say *οὐ γὰρ πείσεις, οὐδ' ἂν πείσῃς*). The irony of the *finale* is the same as that in the *finale* of *Vesp.* and *Aves, i.e.* the seeming success is only tinselled blank failure. — See R. Pöhlmann *Gesch. des antiken Communismus* (1901) 2. 1–32.

88. *Priests* rallied: P. 1031 and Eupol. 211 on Stilbides; Av. 851–95, Pl. 1171–90 they serve only for the perquisites — will desert the established cult, if one shall appear more remunerative. | *Soothsayers:* Diopeithes in E. 1085, V. 380, Av. 988, Telecl. 6, Phryn. 9; Hierocles in P. 1046–1126, Eupol. 212; Lampon, see n. on v. 332 *infra*. | *Oracles:* E. 61, 109 ff., 797 ff., 818, 961–1095, 1229, V. 159 f., P. 1063–1120, Av. 962–91, L. 770–76. | *Omens:* E. 639 *πορδή* = *πταρμός*, Av. 719–22 *ὄρνις-ὄνος*, R. 196 on leaving home. | *Thessalian witches:* N. 749. | *Bogeys:* R. 293 and frg. 501 *Ἔμπουσα*.

89. Arist. himself an unbeliever: so Couat 241, 244 f., 250 ff., Meyer 4. 434, Browning *op. cit.* 651.

90. G. L. Dickinson *Greek View of Life* 44 f.: "Arist., if there had been an established church, would certainly have been described as one of its main pillars."

91. The gods ridiculed: *Zeus*, N. 367–402, 1081, *ἥττων ἔρωτος*, P. 42 *σκατιβάτης*, Pl. 87–93 distributes wealth blindly, 125 his *κεραυνοί* cheapened, 128 his *ἀρχή* below that of Plutus, 582–91 he is either poor or a miser. — *Apollo*, Av. 584 *μισθοφορεῖ*. — *Aesculapius*, V. 122 f., Pl. 653–747 his temple-cures mocked, 706 *σκατοφάγος*. — *Demeter*, Av. 581. — *Dionysus*, throughout *Ran.* — *Hermes*, P. 180–728, Pl. 1097–1170 deserts the Olympians. — *Hercules* demigod, Av. 1574–1693, R. 38–164, 503–18, 550–68. — In general, they are lecherous, P. 849 f., Av. 557–60; sacrifice to them is *quid pro quo*, Av. 1514–24, Pl. 1113–16; their worship is expensive, Av. 612–26; their names are ornithized, Av. 864 ff. — Foreign gods: see n. on § 49. | Orphism hinted at: N. 254 ff. (initiation parodied), Av. 692 ff. (cosmogony parodied?), R. 145 (*βόρβορος*), 1032 (Orpheus brings rites). | But the day of

the purifier such as Epimenides was long past, that of the healing priest in the temples of Aesculapius was, for the educated, rapidly waning. The wise had scaled a "peak in Darien" and were looking upon a new ocean. Rohde 2. 90.

92. Couat 229 finds that more than a third of the old comedies, whose titles are known to us, travestied mythologic subjects. But familiarity with their gods was always characteristic of the Greeks; note the song of Demodocus on Hephaestus in *Od.* 8. 266 ff., Homer's Hymns to Demeter (202 ff.) and to Hermes, the tug-of-war in *Il.* 8. 18 ff., and the ancient story of Ἥρας δεσμοί. | In the mediaeval plays — the Mysteries, Miracles, and Moralities — easy familiarity is had with the devil, a sheep-stealer makes off with his booty while the "shepherds watch their flocks by night" (*Secunda Pastorum*, Towneley Plays), Cain uses outrageous language of God (*Mactacio Abel*, v. 238), and Noah must beat his wife to get her to go into the Ark (*Processus Noe cum Filiis*). Even in Dante's *Inferno* (21. 137–39, and 22 last third) demons with droll names (Malacoda, Alichino = Harlequin, Cagnazzo, Graffiacane) must lighten the gloom with not overrefined frolic.

93. On the Feast of Fools see in great detail E. K. Chambers *The Mediaeval Stage* (1903) 1. 274–335.

95. "Consecrated Scurrility," or τωθασμός (Grote ch. 29, Frazer on Pausan. 1. 37. 3, Aristot. *Polit.* 1336 *b* 16) was practised in honour of *Demeter* (Hom. *Hy. Demet.* 202, Diod. Sic. 5. 4. 7, Pausan. 7. 27. 10), *Damia and Auxesia* in Aegina (Hdt. 5. 83), *Dionysus* (Athen. 622 *b–d*). *Apollo* in Anaphe (Apoll. Rhod. 4. 1717 ff., Conon c. 49), at the festivals Χόες, Λήναια, Ἐλευσίνια (Suidas *s.v.* τὰ ἐκ τῶν ἁμαξῶν σκώμματα, schol. Arist. Pl. 1014, specimen of γεφυρισμός Arist. R. 420–34), Στήνια (Phot. and Hesych. *s.v.*), Θεσμοφόρια and Ἁλῶα (Harrison 136, 148). For the same in Egypt see Hdt. 2. 60; for Africa Sall. *Jug.* 66. 2; for Italy Ov. *Fast.* 3. 675. Probably abuse saved an object or person from the envy of the gods or the evil eye. So farmers thought cummin grew better ἂν καταρώμενοι σπείρωσι καὶ λοιδοροῦντες (Plut. *Moral.* 700 f.).

Phallus-worship connected itself with Dionysus as a god of vegetation. It was the "fetish of life," and "may have belonged to Pan-cult as to Hermes-cult in Arcadia and elsewhere" (Farnell 5. 433; cp. 5. 11). | φαλλοφόροι: Athen. 445 *b*, 621 *f*, 622 *c d*; Aristot. *Poet.* c. 4 ἡ κωμῳδία ἀπὸ τῶν τὰ φαλλικὰ ἐξαρχόντων. The Brea-colonists had to "send annually ἐς Διονύσια φαλλόν" (Hicks *Man. of Grk. Hist. Inscripp.*, No. 29). | Phallus carved over a city-gate at Alatri (Baumeister 1702) and Ferento (C. Sittl *Die Gebärden der Gr. u. Römer* (1890) 122). | Phallus efficacious against the evil eye (Sittl 121). | Phallus worn by comic actors — not by the chorus: Arist. N. 538 f., V. 1342–49, Th. 239, 643–48, 1114, Haigh 290 f., A. Körte *Jahrb. des kais. deutsch. archaeol. Instit.* 8 (1893), 66 ff.

Obscenity carved in European cathedrals: Jules (Champ)fleury *Hist. de la caricature au moyen age* (1871), espec. pp. 245, 222, 155, 239 ff.; Thos. Wright, *Hist. of Caricature and Grotesque* (1865), through the first 200 pages. | For modern survival of phallus and obscene pantomime in Thrace and Thessaly, see W. Ridgeway, *Origin of Tragedy* (1910), 17 ff., or R. M. Dawkins in *J. H. S.* for 1906, 191–206. | On the necessity of obscenity in Old Comedy, see Couat, 375–82.

96. On one vulgarity see n. on v. 394 *infra*. | ὑπόνοια the mark of New Comedy, αἰσχρολογία of the Old: so Aristot. *Eth. Nic.* 4. 8 (=1128 *a* 23).

97. Ugliness on comic stage: see n. on § 67, 28; A. Dieterich *Pulcinella* (1897) 37 f. | Poverty ridiculed: Hermann 3. 45; n. on § 67, 27. | Jests at expense of the dead: *e.g.* Pericles (Arist. A. 530), Cleon (P. 47 f., 269–72, 313–15, 647–56, 669, 753–60), Hyperbolus (Th. 840), Euripides (*Ran.*, second half), Phrynicus politician (R. 689). | The mother of Hyperbolus was jeered by Eupol. in Μαρικᾶς, of Cleophon by Plat. (56), of Euripides by Arist. (A. 457, 478, E. 19, Th. 387, 456, 910, R. 840, 947). | An exceptional instance of sensibility at sight of an unburied human body is recorded by Plato *Rep.* 439 *e*.

98. Saucy impudence a mark of Old Comedy and one of its

recognized means of raising a laugh. For instances of self-praise and boasting aside from Arist. see Crat. 237, 306, Pherecr. 191, Eupol. 357, Lysip. 4 (K. 1. 701), Metagen. 14 (K. 1. 708); on contempt for competing poets see n. on § 67, 17.

A good example of this latter is the raillery poured out by the stripling Arist. upon his aged rival Cratinus. In A. 848–53 he pictures the old poet as a young buck wearing his hair in rakish fashion (perhaps parted in the middle?), playing the lady-killer and so feigning not to be *passé*. In A. 1173 is a prayer that he may unexpectedly collide with a handful of muck aimed at some one else. In E. 400, 526–36 he notes the ancient toper's love of drink and suggests that he receive public (not board, σίτησις, but) drink in the Prytaneum as a reward for his past great services, and not be permitted to go on drivelling out comedies, "played out" as he is. (Unhappily for Arist., the "driveller" wrote a play the following year, the πυτίνη *Flask*, which won the prize over *Nubes!*)

As for bragging, the parabases of the first six comedies of Arist. are nothing but six long odes of comic self-glorification and bids for the prize. See A. 628–64, E. 507–70, N. 518–62, V. 1015–59, P. 732–74, Av. 685–736 (where the birds promise πλουθυγίειαν, εὐδαιμονίαν, etc., if the audience will believe them gods, *i.e.*, proclaim them victors).

The humour of the impudence lies often in this, that the poet lays claim to a virtue which at that very time he patently lacks. Examples are as follows: He never yet has come forward to praise himself (A. 628 f.) — yet does so now. Ditto E. 512–16. Poets should be flogged who praise themselves (P. 734) — yet he proceeds to take the risk. He alone has put an end to comedy's jeering at rags and making war on fleas (P. 740) — yet note his own Euripidean tatters in *Ach.* and the battle with the fleas in *Nub.* 634, 696–725. He attacks no ἰδιώτας ἀνθρωπίσκους but only some great Hercules like Cleon (P. 751 f.) — yet cannot keep his hands off even barbers and bathmen (Av. 300, R. 709). He has no brace of slaves bribing the audience by tossing them nuts as his rivals have (V. 58 f., cp. A. 657, Pl. 797–99) — yet his slave

scatters the barleycorns in P. 962. He will not lampoon Euripides again (V. 61), yet on the same day with the promise does lampoon him in the Προάγων. "Nor shall we make mincemeat of Cleon again" (V. 62), yet he is slyly hashed to pieces in the same play in the debate between Philo-Cleon and Bdely-Cleon. He has not the heart "to jump on" a fallen foe (N. 550), yet for instances where Old Comedy assails not only the fallen but dead see P. 752 ff., Th. 840 ff., *Ran.* all the second half, and n. on § 97. He never repeats his jokes (N. 546 f.), yet says this when he is repeating, or trying to repeat, a whole play. His ideas are always new (*l.c.*, V. 1044, 1053, frg. 528), yet (to mention a few among many) cp. Th. 690 ff. with A. 326 ff., Th. 466 ff. with A. 496 ff., Th. 733 ff. with A. 738 ff.

If therefore he scorns the vulgarity (τὸ φορτικόν) of his rivals, and claims that he has never descended to it, if it "rouses his gall, turns his stomach, and ages him more than a year" (R. 1–18, 358, N. 524, 537–43, P. 739–50, and often), we at once suspect that he will do his best to outdo those rivals in that same vulgar stuff. And so he does on every page, with the phallus and kordax everywhere (n. on § 95 and v. 540) and *Lysistrata* as climax. It could not be otherwise. Vulgarity and buffoonery (βωμολοχία) are the quintessence of Old Comedy; and for that Arist. stood stanchly to the end. Better honest coarseness, he thinks, than the modern delicate-handed hypocrisy. — Yet writers on Arist. continue to take N. 537 ff. seriously and make him out as attempting to elevate and purify the stage!

With the audience Arist. is unceremoniously familiar; few ugly names are left unapplied. They are not merely ταχύβουλοι and μετάβουλοι (A. 630, 632), but ἀνόητοι, εὐρύπρωκτοι, ἀβέλτεροι, λίθοι, πρόβατα (N. 898, 1096–1101, 1201 ff.), μαινόμενοι, κακοήθεις (P. 55, 822 f.), δραπέται ἐστιγμένοι (Av. 760), γαστρίδες, βωμολόχοι, λωποδύται, ἀνδραποδισταί (Th. 814 ff.), ἐπίορκοι (R. 275 ff.), συκοφάνται (Ec. 440), ἄδικοι (Pl. 99). Cp. further E. 518, V. 65, 1052, P. 659, L. 1217–20, R. 783, 808, and Telecl. 4, Plat. 94. Sometimes one of the audience is singled out by name: V. 74 f., 81, R.

308 (?), Ec. 167, Pl. 800. Only rarely are they flattered as clever (δεξιοί): E. 233, R. 810, 1109–18. — Other references to the audience: A. 442, E. 163, P. 1115, especially in bidding for the prize in the main parabasis, as in E. 546 ff., V. 1051 ff., P. 761, 765 ff., Av. 723–36, or elsewhere (Ec. 1141), and in direct appeal to the judges (κριταί): A. 1224, N. 1115–30, Av. 445 f., 1101–17, Ec. 1142 f., 1154–62; also Pherecr. 96. (For the prize sometimes a prayer is put up: E. 586–94, Th. 306, 355 f., 1229–31.)

Robert Browning's strictures on Arist. are most serious. He addresses him as "O genius and O gold," but deplores his exaggeration and advises him to "load his lash with no least lie." This is indeed poetic nemesis. As Arist. robbed Euripides of his rags in *Ach.*, he is now himself despoiled, and can say with Euripides φροῦδά μοι τὰ δράματα (A. 470). Arist. should have been an Englishman, as also Josh Billings, whose prediction in his *Farmer's Allminax for 1871* is a gross exaggeration: "This will be a good year for Allminax, they will do better this year, than they have did for the last 30,000 years."

99. Comedy scorns *books:* Arist. R. 943, 1114, 1409, frg. 490, Eupol. 304; the *new schooling:* n. on § 67, 13; the *new music:* n. on § 67, 18; *fustian poetry:* one item suffices to illustrate it — its dithyrambic compounds such as are in Timotheus' *Persians* 100 μακραυχενόπλους, 134 μελαμπεταλοχίτωνα, 229 μουσοπαλαιολύμας. Arist. can beat these; see P. 831 ἐνδιαεριανερινηχέτους, V. 505 ὀρθροφοιτοσυκοφαντοδικοταλαίπωροι, Ec. 1169 a word of 180 letters! For others see N. 1004, V. 1357, R. 839, 963, 1337, and Blaydes on Ec. 1169 for an endless list.

100. Arist. antipathetic toward Socrates: Meyer 4. 429; on the other hand with a natural affinity for Plato, both being gentlemen and poets, and neither fanatic: Meyer *l.c.*

102. Euripides as seen by Aristophanes: his heroes are lame and ragged beggars: A. 395–479, P. 147 f., R. 842, 846, 1063; he and all his stage-folk keep up a constant democratic chatter (λαλιά, στωμυλία): A. 429, R. 91, 841, 943, 948–52, 1069, 1160; he discusses the problems of philosophers such as Socrates: R.

1491–99, 1477; he uses the language of the day and debates in the quibbling clever style of the rhetors before the courts: A. 444, 447, P. 532–34, R. 775, 826–28, 901; his one ambition and teaching was to be σοφός, to think (νοεῖν), to show comprehension (σύνεσις): A. 400 f., 445, E. 18, N. 1377, L. 368, Th. 21, 93, 927, R. 776, 893, 954–58, 973, 1451, frg. 638; his favourite themes were love-sick women, incest, adultery: N. 1371 ff., Th. 546 f., R. 850, 1043–54, 1079–81; his warblings and versicles (ἐπύλλια) were immoral: A. 398, P. 532, R. 849, 942, 944, 1302–09, 1323, 1328; his gods were Aether, Glib, Grasp, and Sniff: R. 892 f., Th. 272; or there were no gods at all: Th. 451 (see n. on § 57); he taught men to be μοχθηροί (R. 1011), ἀγοραῖοι, κοβάλοι, πανοῦργοι (R. 1015), στωμύλοι (R. 1069), to ἀνταγορεύειν (R. 1072), and shirk civic obligations (R. 1065 f.); his disciples were such as Cleophon and Theramenes (R. 967); he had filled Athens with ὑπογραμματεῖς and βωμολόχοι (R. 1084 f.), and emptied the gymnasia of all save chatterers (R. 1070, 1088, 1491 ff.). — See also n. on § 103. | Arist. believed a poet should be the teacher of men and should make them better: R. 1008–10, 1030–36, 1053–56, A. 500, 645, 656–58, R. 391 f., 686 f.; Rohde 2. 224, S. H. Butcher *Aristotle's Theory of Poetry and Fine Art*, ch. 5.

103. Euripides *patriotic:* see his *Heracleidae* and *Suppliants; tragic:* Aristot. *Poet.* 1453 *a* 29 τραγικώτατος τῶν ποιητῶν; *sympathetic:* Mrs. Browning's "Our Euripides the human, With his droppings of warm tears," and cp. Arist. A. 413, 420, 422, R. 1063–66; *woeful:* O. Ribbeck "Prophet des Weltschmerzes" (Nestle 28). He unfrocked and denatured his heroes: note on § 102; neglected dramatic situation for the sake of περίπατοι (excursuses), ἀντιλογίαι (debates), and Socratic philosophy: *Ran.* 942, 775, 1491–99, 1477, Nestle 35–38; insulted dramatic propriety by introducing comic scenes: Nestle 32, 397 quoting schol. *Androm.* 32 and hypotheses to *Alcest.* and *Orest.*; was guilty of various mannerisms such as the stereotyped prologue (*Ran.* 1197–1247), and linguistic tricks such as κατῆγεν ἦγεν ἦγεν (*Bacch.* 1065, cp. *Ran.* 1336, 1354 f.) and οὐ θέλων θέλων or νύμφην ἄνυμφον

(*Alcest.* 141, 242, 521, 528, *Hec.* 431, 566, 608, 612, 948, 1121, *sescenties*, cp. *Ran.* 1082, 1334); left his chorus external to the play: Aristot. *Poet.* 1456 *a* 26–28, Arist. A. 443; employed the *deus ex machina:* Nestle 398 for recent discussions. | His themes disgusting, *e.g.* those of *Chrysippus*, *Aeolus*, *Stheneboea*, the *Cretans* and *Cretan Women:* Arist. R. 850, 1079–81, N. 1371 ff., Nestle 33 f. and 394, who thinks Euripides stands to Aeschylus and Sophocles as Ibsen to Goethe and Schiller. Arist. felt that the grandeur of the Aeschylean tragedy was missing because the religious sense of Fate (such as that which doomed the house of Atreus) was gone out, leaving the Phaedras and Melanippes of Euripides to be actuated by the secular lawless passion of ordinary sexualism. Such presentation might be true to life and yet a libel; for the true soul of man is more divine than his life. Therefore Arist. called Euripides a libellous woman-hater.

104. If Ridgeway's theory of the origin of the drama be correct, viz. from the annual sacrifice and dirge celebrated at the tomb of the dead chieftain, may we not fancy that comedy, though distinct in origin, came in time to be the substitute for the games which followed the dirge and enlivened again the downcast spirits? So, too, now the military band plays a funeral march when escorting the soldier to his grave, but a quick and lively piece on the return.

108. Alcibiades' assault on Hipponicus: Plut. *Alcib.* 8.

109. Arist., like Plato, had his vision of a perfect Republic. It shall be no aristocracy (Av. 125 f.), nor tyrannical democracy either (147), but a *Sans Souci* (904 ff.) whence all undesirable citizens shall be excluded — hungry lyric poets, oracle-mongers, charlatan-scientists, government-inspectors, lobbyists (ψηφισματοπῶλαι), father-beaters, modern musicians, and informers. Revolutionists are roasted there (1584). There shall be no demagogues; only "the best" shall rule (R. 718–37, E. 738).

110. Socrates not a physical philosopher in mature life: Plat. *Apol.* 19 *cd*, Xen. *Mem.* 1. 1. 11; but for his earlier studies see Plat. *Phaed.* 96 *b*, Xen. *Conviv.* 6. 6 f., Couat 294, *Mind* N. S.

18 (1909), 278 f. Hence it is believed by Ivo Bruns *Das literar. Porträt der Griechen* (1896) 181 ff. and Meyer 4. 429 that in 423 B.C. Socrates was popularly supposed, and perhaps by Arist. also, to teach such doctrines as are put into his mouth in *Nubes*.

111. The cross-currents of the time: Meyer 4. 148 and 420. | *Pisander:* n. on § 67, 3; for his politics see Andoc. 1. 36, Whibley 90, Busolt 3. 1291. | *Euripides* scorned demagogues: *Hec.* 131–33, 254–57, *Orest.* 772, frgg. 194, 200, 784, 788, Nestle 289 ff.; loved democratic Athens: *Heracleidae* and *Suppliants*, Nestle 283, 314; longed for peace: frg. 453 from *Kresphontes*, Nestle 310; esteemed the middle class and the small farmer: *Suppl.* 238–45, *Orest.* 917–22, Nestle 299 ff.; deplored the power of the orators: *Orest.* 902–08, *Med.* 580–83, *Hippol.* 486 f., 989, frgg. 56, 206, 253, 439, 583, 597, Nestle 206 ff., 317 f.; vilified soothsayers: *El.* 400, *Iph. A.* 520 f., 956–58, *Phoen.* 954–59, frg. 795, Nestle 110 ff. | *Cleon* denounced Nicias: Thuc. 4. 27. 5; inveighed against rhetoric: Thuc. 3. 38. 2–7, Meyer 4. 421 f.; was the accuser of Anaxagoras: Diog. Laert. 2. 12, Busolt 3. 9. | *Euathlus* (n. on § 67, 5) accused Protagoras: Diog. Laert. 9. 54 reporting Aristotle. | *Diopeithes'* law: Plut. *Peric.* 32, Busolt 3. 826, P. Decharme in *Mélanges Perrot* (1903) 73–77.

112. Praise of the "good old times" is frequent: Crat. 165, 238, 239, Telecl. 1, Arist. chiefly in the ἀγῶνες of *Nub.* (952–1104) and *Ran.* (895–1098, especially vv. 1014–17, 1071–73), E. 565–80, V. 1095, L. 274–82, 285, 665, Ec. 215–28; mention of Aeschylus: A. 10, N. 1365, frg. 153 and latter half of *Ran.*; of Myronides: L. 801, Ec. 303–07; of Phormio: E. 562, L. 804; of Phrynichus, tragic poet: V. 220, 269, Av. 748–50, Th. 164–67, R. 1299 f. (other mention being neutral). — Praise of the living or just-dead almost absent: Agathon: R. 84 (doubtful if praise); Arignotus: E. 1278 (lauded only to contrast with Ariphrades); Cratinus: R. 357 (dead); Dexitheus: A. 14 (contrast to Chaeris); Iophon: R. 73 (doubtful); Lamachus: Th. 841, R. 1039 (dead); Sophocles: P. 531; Pericles: Eupol. 94. In *Ran.* 696 Athens is praised for

having enfranchised the slaves who fought at Arginusae. — "Sprinkles with roses": *Nub.* 510. | Exceptions to universal ridicule: Couat 259, 265, 236.

NOTES ON THE TEXT

Hypothesis *a'*. ἀποτυχὼν κτέ.: it may be held as certain that no second *Nubes* was ever played; for Aristotle made no mention of such production in his Διδασκαλίαι, as is proved by the schol. on v. 552. Indeed Ritter, van Leeuwen, and others doubt if the poet ever meant to present it a second time. They think he rewrote the parabasis, with perhaps a few other changes, and published the play as an appeal from the unjust judges and the mob to the cultured and posterity — hence the use of the first person ἐγώ in the parabasis. Van Leeuwen *Prolegg. ad Nub.* VII.

1. On sleeping outdoors see V. 68, where Philocleon sleeps ἐπὶ τοῦ τέγους. The thing is common in Greece and the Orient; there is no need to assume here the use of the ἐκκύκλημα, as do Merry, Rogers, and Mazon.

2. τὸ χρῆμα τῶν νυκτῶν: *what a monster of a night*, instead of *what a monstrous night.* The chief quality of a person or thing becomes the substantive thought and word, the person or thing being then thrown into the gen. or the adjectival form. Hence in Engl.: *that rascal of a man, your Highness, his Majesty;* in Greek: Τυδέος βία, σθένος Ἠετίωνος, ἦς Τηλεμάχοιο, δέμας Ἀγαμέμνονος, Ἰοκάστης κάρα (*beloved Jocaste*), ὄμμα νύμφας (*dear bride*), βίη Ἡρακληείη (*mighty Hercules*); K.-G. 1. 280. | In Arist. τὸ χρῆμα is thus used c. gen. as here with exclamat. ὅσον A. 150, E. 1219, Th. 281, R. 1278; without ὅσον V. 933, Av. 826, L. 83, 1031, 1085, Pl. 894, frg. 67. | For pl. νύκτες = horae nocturnae K.-G. 1. 18. | On Greek facility of imagination in the theatre (imagining night when day), see Gard.-Jev. 687, and note children in their games: "Let's play Bear"; then presto: "Let's play Fire-engine."

4. **ἐγώ**: not by any means is every *ἐγώ* or *σύ* emphatic; but those at the verse-end usually are: *e.g.* 49, 507, 1301, A. 50, 72, 325, 358, and often.

5. **οὐκ ἄν**: for the freq. omission of the verb after *ἄν* see GMT. 227; in Arist. after *οὐκ ἄν* or *οὐδ' ἄν* indic. is omitted in A. 137, N. 5, P. 907, Ec. 390; opt. in A. 966, 1035, N. 108, V. 298, Av. 11, 816, L. 130, Pl. 924; partic. in E. 1252. The verb is further omitted after *οὔκουν ἄν* L. 307; *τί δῆτ' ἄν* N. 154, 769, L. 399 and Eupol. frg. 46; *τί δ' ἄν* Th. 773; *ὡς ἄν* Ec. 735; other *ἄν*-connections N. 690, 1379, Av. 356, L. 113, 115, Ec. 920.

6. Alliteration (sound-play in the initial letter): cp. 12 f., 1049, 1376, 1407, A. 983 f., R. 829.

7. In-moving of the Attic country-folk; Thuc. 2. 14, 2. 16. | **ὅτε**: causal, Lat. *quando, quandoquidem;* A. 401, 647, E. 1112, 1122, N. 7, 34, 717, 1217, 1474, V. 1134, P. 196, 1251, L. 421, Th. 707, R. 22, 1189 from Sobol. *Synt.* 154 f.). This usage runs through the language; see Nilsson 51, 75, 90, 107, 129. | **κολάσ' ἔξεστι**: final *-αι* was usually sounded short, as witness the accent, *e.g.* of *τράπεζαι, λύομαι, λύεσθαι* (K.-Bl. 1. 320). Hence in daily speech it was probably elided like any short vowel, and for this reason in Arist. also, *though not in tragedy*, whether falling in arsis or thesis; *e.g.* in inf. (N. 7, 42, 523, 550, 780, etc.), in 1st sing. as *οἶμ'*, *δέομ'* (V. 941, 1426, P. 102, 324), in 2d sing. as *μέμνησ'* (Av. 1054), in 3d sing. as *φαίνετ'*, *κρεμήσετ'* (V. 273, 808), in 2d sing. imv., as *χάρισ'*, *θέασ'* (P. 392, 906). Or *-αι* may stand fast, with aphaeresis of the foll. initial, as *ἄχθομαι 'γώ* A. 62, *κεληταίσαι 'κέλευον* V. 501. Sometimes, though rarely, crasis takes place, as in *δήξομαρι* A. 325, *περιώψομἀπελθόντα* R. 509. Cp. *οἶμ* = *οἶμοι* 773, and see K.-Bl. 1. 238 and 223; Blaydes here.

13. Diaeresis of the three *μέτρα* is noticeable in varying degree: striking in *e.g.* A. 31, 199, N. 13, 47, 686, E. 100, 165, 218, P. 291, Av. 175, L. 884, R. 184, 608, 1203; less so in *e.g.* N. 147, 169, 225, 651, 678, 790, 802, 854, 869, 878, 885, 1258, A. 181; hardly at all in 127, 131, 854. Cp. notes on 16, 50, and for tragedy see T. Goodell *Class. Phil.* 1 (1906), 165.

14. **κόμην ἔχων**: cp. E. 580 c. schol., 1121, Av. 911, 1282, Xen. *Rep. Lac.* 11. 3, Lysias 16. 18, and see Gard.-Jev. 65.

15. **ξυνωρικεύεται**: prob. abridged from *ξυνωριδι-κεύεται*; cp. *κομψ-ευριπ-ι-κῶς* (E. 18), *ἀμ-φορεύς*, *σκίμ-πους* (N. 255) for **σκιμ-πο-πους* and see Brug. 135, Herwerden *Lex. Graec. Supplet.* (1902) *s.v. τριμ'σκον*.

16. Equal bisection of iambic trimeter is shown by T. Goodell *Class. Phil.* 1 (1906), 145–66, to be neither infrequent nor vicious, as is often stated. It is effective rhetorically in pointing contrasts and hinting at heightened feeling. The instances in tragedy Professor Goodell has collected; exx. in comedy with punctuation are E. 79, 671, 673, 1008, N. 16, 141, 1142, 1201, 1246, P. 847, 879, Th. 186; with hiatus E. 75, N. 487, 780, 822, 1177, V. 6, P. 588, 694, 833; with natural syntactic detachment A. 1027, E. 750, 1159, N. 101, 126, 181, 212, 814, 886, 1237. See further the exx. in n. on 51.

18. **παῖ**: addressed to a slave, is regularly without *ὦ*; so 132, 614, 1145 and very freq. But in familiar tone it is *ὦ παῖ* as in A. 432, 1136, 1137, 1140, Plat. *Men.* 82 *b*, *Symp.* 175 *b*. (In N. 87, 1165, V. 290, etc. *ὦ παῖ* is to son, not slave.) On *ὦ* c. voc. see J. A. Scott *A.J.P.* 24 (1903) and 26 (1905).

21. **φέρ' ἴδω**: by Arist. used only in quest. (22 times), *e.g.* 494, 787, 847. For *φέρε* in quest. see n. on 218; for subjv., n. on 731.

22. **τοῦ**: gen. of exchange; N. 31, V. 1424, P. 848, Demos. 7. 23, Plat. *Lys.* 208 *a*, Xen. *Cyr.* 3. 1. 37. K.-G. 2. 378.

23. **κοππατίας**: on substantives in *-ίας* see Curt. *Stud.* 9 (1876), and for comedy Peppler 38. Exx.: *μαστιγίας* (R. 501), *στιγματ-* (L. 331), *ὀροφ-* (V. 206), *καπν-* (V. 151), *συκοφαντ-* (E. 437), *πωγων-*, *σχιζ-*, *ἐμ-*, *σπογγ-*, etc.

24. **ἐξεκόπην**: *ἐκκόπτω* is the *vox propria* for destruction of eyes, teeth, and trees! Of eyes: A. 92, N. 24, Av. 342, 583, 1613, Demos. 18. 67, 24. 140, 24. 141, Aeschin. 1. 172, Luc. *Tox.* 24; of teeth: R. 548, 572, Phryn. frg. 68, Septuag. Exod. 21. 27; of trees: Hdt. 6. 37, 9. 97, Thuc. 6. 99. 3, Xen. *Anab.* 1. 4. 10, 2. 3. 10, *Hell.* 6. 5. 37, Lysias 7. 11, 7. 15, 7. 24, Demos. 53. 15 (of vines).

26. τοῦτ' ἔστι . . . τουτί: cp. P. 64, Soph. *O. T.* 1013. For the quite diff. phrase *τοῦτ' ἐκεῖνο* see n. on 985. Different also is Av. 507.

28. πολεμιστήρια: on prizes to the victors in the Panathenaea *c.* 400 B.C. see Roberts and Gardner II no. 169 (or Dittenberger 2, no. 668), Mommsen *Feste* 85–98. Prizes for *ἵπποι πολεμιστήριοι* were as follows: in the single-horse race, 1st prize 16 amphoras of oil, 2d prize 4; in the 2-horse chariot-race, 1st prize 30 amphoras, 2d prize 6; for the 2 finest 2-horse chariots in the procession 4 amphoras and 1.

30. τί χρέος ἔβα με: in Euripides *τί χρέος ἔβα δῶμα*, where *χρέος* = *χρῆμα* as often. For Euripides' love of the terminal acc. (no prepos.) note in *Hippol.* alone vv. 36, 108, 233, 760, 782, 836, 841, 974, 1102, 1371.

32. ἐξαλίσας: cp. Xen. *Oecon.* 11. 18. On horses and horsemanship in Greece see M. H. Morgan's translat. of Xen. *περὶ ἱππικῆς*, with fine essays and notes (1893).

35. ἐνεχυράσεσθαι: in support of the aor. *-σασθαι* of the Mss. see 1141 *δικάσασθαι*, GMT. 127, and the long list of such aorists in K.-G. 1. 195–97; note also the marks of old fashion in Strepsiades' speech, as *ὅπως* 60, *τοῦ πάππου* 65, *ἐκρινόμεθα* 66. But in view of Kaehler's note here, showing that after *φημί* in the sense of *promising, threatening*, etc., Arist. uses the fut. inf. 27 times, it would be but obstinate to stickle for the aorist in two places. | On *ἐνέχυρα* and debts in general see Gard.-Jev. 539. | ἐτεόν: used by Arist. in quest. only; *e.g.* 93, 820, 1502, E. 32, 733, 1246, 1392.

39. σὺ δ' οὖν κάθευδε: *δ' οὖν* with imv. and *σύ* (or 3d person *ὅ, ἥ, οἱ, αἱ*) in A. 186, N. 39, V. 6, 764, 1154, Av. 56, L. 491, Th. 612, R. 31; Aesch. *Prom.* 935, *Eum.* 226, 887 (c. potent. opt. *μένοις ἄν*); Soph. *Aj.* 114, 961, *El.* 891, *O.T.* 310, 669, *O.C.* 1205, *Tr.* 329, 1157; Eur. *Androm.* 258, *Her. Fur.* 726, *Rhes.* 868, etc. The pronoun to us seems hardly to admit emphasis; see n. on 4 and 1364. Cp. also *μὴ σύ γε* L. 189. 871.

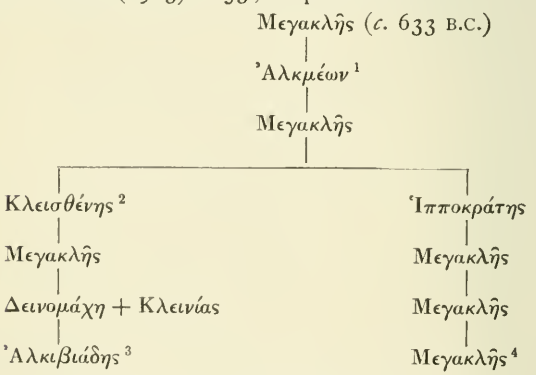
39. ἴσθ' ὅτι: practically an adverb, as if *ἰσθότι*, like *δηλονότι*, it ignores syntax of *ὅτι*, though sometimes qualified by *εὖ, σάφ'*, or *τοῦτ'*; P. 373, Av. 1408, Th. 12, Pl. 183, 889. Adverbial also is

(εὖ) οἶδ' ὅτι in A. 555, N. 1175, V. 1348, P. 365, 1296, etc. Sobol. *Synt.* 120. Cp. also πῶς δοκεῖς 881, οὐκ ἔσθ' ὅπως (οὐ) 802, θαυμαστὸς-ὅσος, ὑπερφυῶς-ὡς, and the like; K.-G. 2. 353 f. and 415.

40. **εἰς τὴν κεφαλήν**: cp. A. 833, P. 1063, Pl. 526, 651, Plat. *Euthyd.* 283 *e*, Demos. 18. 290, 19. 130.

41. **εἴθε**: in Arist. c. opt. E. 404, 618, L. 940, 974, Th. 1050, Ec. 947; c. indic. N. 24, Ec. 938; c. ὤφελον (-ες, -ε) N. 41, V. 731, P. 1068. R. 1382. Only three of these instances occur in dialogue verse (iambic trim.), viz. L. 940 (spoken by Kinesias the poet) and N. 24 and 41 (in the mouth of the old rustic); the other exx. are in lyric verse, dactylic hexam., or quoted from Euripides. In accord with this, εἴθε is certainly rare in Attic prose. I find it only in Xen. *Mem.* 1. 2. 46, *Hell.* 4. 1. 38, and Plat. *Phaedr.* 227 *c*. εἴθ' ὤφελον (-ες, -ε) I do not find at all outside of poetry. Here therefore Streps. seems to fall into the tragic style of Euripides, who uses εἴθε very frequently.

46. **Μεγακλέους**: for the family tree see J. Kirchner *Prosopographia Attica* (1903) 2. 53; in part as follows:



NOTES: [1] Hence the family name Alcmaeonidae. [2] The Reformer 508/7 B.C. [3] The great Traitor. [4] Contemporary with the *Clouds* and mentioned by the comic poets (see Kock 1. 418 and 704) and by Thuc. 1. 126. 12. See also C.I.A. 1. 122–24 and 148–50. Schol. on Pind. *Pyth.* 7 says that he won an Olympic victory with chariot 436 B.C. Perhaps he is ὁ Κοισύρας in *Ach.* 614.

48. ἐγκεκοιτωμένην : cp. 800, *Ach.* 614. Schol. here : ἔστι δὲ Ἐρετριακὸν τὸ ὄνομα. αὕτη δὲ ἐγαμήθη Πεισιστράτῳ ἐπιχειρήσαντι τυραννεῖν. Hence she must have been a daughter of the 2d Megacles in the above table (Hdt. 1. 60). But *Lex. Vindobon.* 60 says of her : ἦν μήτηρ Μεγακλέους, καὶ Ἀλκμαίωνος γυνή. Hence the modern uncertainty, so great that Wilamowitz denies her existence (*Arist. und Athen* 1. 111).

50. Itemizing diaeresis, as in 661, 1131, A. 31, V. 676 f. (anap. tetram.); cp. N. 212, 761 for probably a like meditative delivery.

51. One word exactly fills the 2d half of the verse. Of this there are 28 exx. in the first three plays. But in only 14 of them is there any likelihood of a medial caesura between the two halves. Such likelihood is underscored in the following: A. 37, 63, 87, 161, 194, 368, 374. 526, 603, 605, 871, 1089, 1176; E. 18, 37, 62, 175, 611, 1152, 1155, 1157, 1168, 1370; N. 15, 51, 166, 730, 747.

54. ἂν ἔφασκον : "iterative ἄν," GMT. 162 ; a colloquial usage found over 50 times in Arist., not at all in Hom., Hes., Pind., Aesch., twice in Soph. (*Phil.* 290, 443), once in Eur. (*Phoen.* 401), six times in Hdt., once in Thuc. (1. 71. 3), here and there in Xen. See R. C. Seaton *Class. Rev.* 3 (1889), 343. Exx. in this play c. impf. indic. 54, 855, 979, 981 (?), 1385 ; c. aor. indic. 977, 1382, 1384, 1385.

57. πότην λύχνον : if original with Arist., the metaphor was soon borrowed ; see Plat. com. frg. 190 ὠνήσομαι στίλβην (an earthen vessel) ἥτις μὴ πότις. Cp. ἀδηφάγος (*big-eating, full-grown*) applied not only to ἀγωνιστὴς ἵππος by Phereer. 197 and to ἵππων ζεῦγος in official inscriptions (*e.g.* Dittenberger 2, p. 489), but also to λύχνος by Alcaeus com. 21 and to τριήρης by Lysias (frg. 103 Bait.-Sauppe).

58. κλάῃς : *to get cuffed* or some other cause for *weeping* ; so 1415, 1418, 1436, 1439, A. 822, 827, V. 440, etc. ; espec. freq. in the fut. κλαύσει and κλαύσεται as a threat, as at 933, P. 255, 532, etc.

59. τῶν θρυαλλίδων : "partitive" gen., regularly c. art. as in

French: "Donnez-moi *du* pain"; A. 184, 805, V. 239, P. 30, 258. 772, 960, 962, 1102, 1111, 1136, 1145, 1169, Av. 357, R. 1263 (K.-G. 1. 345). Cp. gen. after παρατρώγω, παρεσθίω in E. 1026, P. 415, R. 988.

60. ὅπως: in place of ὡς temporal belongs to Ionic prose (ὅκως) and to tragedy. It is found only here in Arist., perhaps as befitting the old-time farmer. Sobol. *Synt.* 154 notes ὁπότε for ὅτε in the mouth of another rustic, Dicaeopolis (*Ach.* 19), and ἐπεί temporal in frg. 403. Cp. further ὅπως ἀνωτάτω (= ὡς ἀν.) in P. 207 (as ὅπως c. superlat. in Theogn. 427, Aesch. *Agam.* 600, 605, 1350, etc.), and ὅπως in final clauses in tragedy, Thuc., and Xen. (GMT. 313. 2). | νὶὸς οὑτοσί: no article is needed when the demonstrat. really points to something present *here* or *there*; A. 130, 187, 960, 1049, E. 1177, 1181, V. 262. So ὁδί in A. 908, V. 1132, L. 1072, Ec. 27, and ὅδε A. 336, 454, 810, 985, E. 1166, etc. These exx. show that the demonstrat. does not tend, in Arist. at least, to take position after the substantive, as is stated by K.-G. 1. 629.

63. Cp. Eur. *Phoen.* 58, where it is the mother who names one of her daughters.

65. τοῦ πάππου: "*from* his grandfather," the gen. being the πατρικὴ πτῶσις. "Die spätere prosa kann das nicht mehr sondern muss praepositionen, ἀπό, in Ἰὰς und κοινὴ auch ἐπί, dem genetiv zusetzen" (Wilamowitz Eur. *Herac.* 31). Exx. of grandfather's name held by grandson are to be seen in *Av.* 283, Thuc. 6. 54. 6, Plato *Lach.* 179 *a*, *Parm.* 126 *c*, *Theag.* 130 *a*, Demos. 39. 27, 57. 37, and in the genealogy of Aristophanes, Sophocles, Pericles, Cleisthenes, Alcibiades, Nicias, and the elder Thucydides.

66. ἐκρινόμεθα: for the sense *to dispute, quarrel*, see Eur. *Med.* 609, Hdt. 3. 120, Menand. *Epitr.* 529 (Körte) and cp. ἀνακρίνομαι Hdt. 9. 56, διακρίνομαι Hdt. 9. 58; also the comic derivation of his name given by Agoracritus in *Eq.* 1258 ἐν τῇ ἀγορᾷ γὰρ κρινόμενος ἐβοσκόμην. | τῷ χρόνῳ: adverbial and with art., as here, in 865, 1242, V. 460, frg. 198; but it is common without art., and regularly so in Aesch.

69. πόλιν: often means the Acropolis, for the Athenians; Thuc. 2. 15. Used in Arist. in this sense it omits the art. if a prepos. is present; *e.g.* εἰς πόλιν L. 302, 912; πρὸς πόλιν L. 288; ἐν πόλει E. 267, L. 245; ἐκ πόλεως E. 1093. See Starkie on *Vesp.* 492 for Aristophanic usage of article with πόλις, ἀγορά, πνύξ, ἀγρός, etc.

70. Μεγακλέης: whether the poet should or should not contract the nomin. of proper names in -κλέης into -κλῆς (as in prose) depended upon his metrical needs. In Arist. no contraction takes place if the 4th syllable from the end is short — hence always Περι-, Σοφο-, Ἱερο-, Ξενο-, Ψιλο-, Χαρι-κλέης; but it does take place if this syllable is long — hence Ἡρα-, Θεμιστο-κλῆς. K.-Bl. 1. 432 Anm. 6, Kock on *Eq.* 283, Speck 34. | ξυστίδ ἔχων: opportunities were by this time rare for the old families of nobility to appear in the elegant costume of Marathonian days (Thuc. 1. 6). Alcibiades and his like might wear outlandish sandals, a trailing robe and long hair, but the sansculottic masses of Cleon's time were against it. See Neil on *Eq.* 967, Athen. 534 *c*, 512 *b c*.

71. μὲν οὖν: not continuative as in 66, but corrective (*imo vero*) as in 221, 1086, 1112, 1454; = μὴ ἀλλά (Av. 109), μὰ Δί' ἀλλά (Pl. 22, where see van Leeuwen). | φελλέως: probably not a proper name as in L. and S., but any stony mountain-slope, such as that of Hymettus, where soil is thin and pasturage scant. Harpocr.: τὰ πετρώδη καὶ αἰγίβοτα χωρία φελλέας ἐκάλουν.

72. ἐνημμένος: *enwrapped in*, seems to be the Ionic and poetic *vox propria* when one is clad in any sort of skin (διφθέραν, λεοντῆν, παρδαλῆν, νεβρίδα, νάκος, etc.); so Av. 1250, R. 434, Ec. 80, frgg. 65, 253, Eur. *Ion* 1490, Hdt. 7. 69, Luc. *Tim.* 6, *Bacch.* 1, *Herc.* 1. Cp. ἐπ-αμμένος Hdt. 1. 199, 8. 105.

74. κατέχει: regarded as imperf. in K.-Bl. 2. 570.

76. δαιμονίως: cp. P. 541, Pl. 675. Alex. 167 (K. 2. 358) οἶνος γέρων δαιμονίως. So δαιμόνια P. 588. Adjectives were fortified not only by the colorless adverbs πάνυ, σφόδρα, μάλα, but by others of (originally) definite meaning, just as German uses adverbially *furchtbar*, *tüchtig*, *riesig*. Such were δεινῶς, ἰσχυρῶς, τελέως, ἀτεχνῶς, ἐπιεικῶς, ὑπερφυῶς, θαυμαστῶς, θαυμασίως, καλῶς. Cp.

also adverbial phrases such as ἄφατον ὡς (φρόνιμος Av. 428), ἀργαλέον ὡς (σοφός V. 1279), ὑπερφυῶς ὡς (λευκοπληθής Ec. 386). For a complete study see Schwab 482–495.

80. **Φειδιππίδιον**: a coaxing diminutive in friendly tone; so Ξανθιδιον R. 582, Δημίδιον E. 726, 1199, Ἑρμῆδιον P. 382. Others carry contempt as Βοιωτίδιον A. 872, Λαμαχίππιον A. 1207; and others are meant to be comically impudent and quite improbable except in the play, as Σωκρατίδιον (N. 222, 237, 746), Εὐριπιδιον (A. 404, 475). See Peppler 20–27.

82. **ἰδού**: means (1) *there!* used when doing what is requested: 255, 635, 825, and often; (2) *see there!* used when repeating some word or phrase of another to deride it: 818, 872, 1469, E. 87, 344, 703, etc.; (3) *there*, when handing or bringing something to some one: A. 434, 470, E. 909, 1166, V. 805, 851, etc. It is stressed by an added γε: 818, 1469, E. 87, L. 441, etc.

83. **Ποσειδῶ τουτονί**: so in 1478 there is an appeal to the statue of Hermes, and in V. 875, Th. 748, Pherecr. 87, Eur. *Phoen.* 631 to Apollo Φοῖβος or Ἀγιεύς.

84. **μὴ 'μοί γε**: the same phrase and with no verb 433, V. 1179, 1400, L. 922, Plat. *Hipparch.* 229 *c*, *μηκέτ' ἔμοιγε* R. 1407; with verb E. 19. Cp. without γε or verb A. 345 *μή μοι πρόφασιν*, Pherecr. 67 *μή μοι φάκους*, Alex. 127 *μὴ προφάσεις ἐνταῦθά μοι*, Demos. 4. 19 *μή μοι μυρίους ξένους*, Arist. Av. 145 *μηδαμῶς ἡμῖν παρὰ τὴν θάλατταν*, L. 938 *μὴ 'μέ γε*, Plat. *Protag.* 318 *b μὴ οὕτως*, 331 *c μή μοι*, *Men.* 74 *d μή μοι οὕτως*. Soph. *Ant.* 577 *μὴ τριβὰς ἔτι*. Cp. *infra* 196, 267 *μήπω γε*.

86. **ὄντως**: a word coming in probably from philosophic discussion on *τὸ ὄν Being*, and *τὰ ὄντα*. Note Gorgias' treatise *περὶ τοῦ μὴ ὄντος*. In Arist. it is found at N. 86, 1271, V. 997, R. 189, Ec. 786, Pl. 82, 286, 289, 327, 403, 581, 836, 960, frg. 586, E. 177 (doubtful); in Aesch., Soph., and Thuc. not at all, in Eur. a few times, in Antiphon once (2 *β* 10), in Hdt. once (7. 143. 6), in Plato often, in Demos. 4 times, Aeschin. 6 times, but in no other orators.

90. **λέγε δή**: δή c. imv. very common, *e.g.* with λέξον 340;

ἄγε 478, 636, 775; εἰπέ 500, 652, 683, 748, 778, 1410; φρόντιζε 700; φέρε 940, 1088.

94. ψυχῶν: from Aristot. *De Anima* 1. 2 we learn what various philosophers up to this time had held the soul to be; *e.g.* Democritus πῦρ, Thales *κινητικόν τι a motive principle*, Diogenes of Apollonia ἀήρ, Heraclitus *ἀναθυμίασις fiery vapour*, Hippo ὕδωρ, Critias αἷμα.

96. πνιγεύς: Hippon's oven-doctrine of the heavens is put into the mouth also of the learned Meton, Av. 1001.

97. ἄνθρακες: for Heraclitus' comparison of men to ἄνθρακες see Sext. *adv. Math.* 7. 129 f. in Ritter and Preller § 41 or Diels 64.

98. Against this identification of Socrates and sophists in both theory and practice see the protests of Xen. (*Mem.* 1. 2. 31) and Plato (*Apol.* 23 *d*).

101. φροντισταί: were attacked by the comic poets it would seem almost by concert. On the same day with the *Clouds* were exhibited Κόννος by Amipsias and Πυτίνη by Cratinus. In Πυτίνη Chaerephon figured as a "dirty man and poor" (αὐχμηρὸς καὶ πένης, schol. Plat. 331 Bekker); in Κόννος the chorus was made up of φροντισταί. (See n. on 179.) By whomsoever originated the name φροντιστής stuck to Socrates as a stinging word of contempt. Xen. *Conviv.* 6. 6, 7. 2, *Mem.* 4. 7. 6, Plato *Apol.* 18 *b*. | καλοί τε κἀγαθοί: the aristocrats of Athens took to themselves the names καλοὶ κἀγαθοί, ἐσθλοί, χρηστοί, γενναῖοι, ἄριστοι, βέλτιστοι, δεξιοί, ὀλίγοι, ἐπιεικεῖς, γνώριμοι, ἐπιφανεῖς, εὔποροι, εὐδαίμονες. The masses ("poorer class," "baser sort," "riff-raff") were οἱ πολλοί, τὸ πλῆθος, πονηροί, πένητες, χείρους. See ps.-Xen. *Rep. Ath.*, Aristot. *Ath. Pol.*, Neil's *Equites*, App. II. Such being the case, it is only in ridicule that Arist. here applies the noble term to Socrates and his friends.

102. αἰβοῖ: *σχετλιασμοῦ δηλωτικὸν ἐπίφθεγμα παρὰ Δωριεῦσιν* (Bekker *Anecd.* 360. 11). At present it is found only in Arist. to mark disgust and derision always except in Av. 1342; viz. A. 189, E. 957, N. 102, 829, 906, V. 37, 973, 1338, P. 15, 544, 1291, Av. 610, 1055, 1342. Cp. the variants αἰβοιβοῖ P. 1066, ἰαιβοῖ E. 891, V. 1338.

104. Χαιρεφῶν: 144–146, 156, 503, 831, 1465, 1505, V. 1408, 1412, Av. 1296, 1564, frgg. 291, 539, 573, Crat. 202, Eupol. 165, 239, Com. Adesp. 26, Xen. *Mem.* 1. 2. 48, 2. 3. 1, Plat. *Apol.* 20 *e*, and as interlocutor, in *Gorg.* and *Charm.*

105. νήπιον: perhaps a word persisting in common speech, if not often emerging in written language. It has recently turned up in Menand. *Epitr.* 28 (Körte). But for this fact, we might have taken it as one of Strepsiades' old-time words; for it occurs nowhere else in Arist. exc. in dactylic hexameter (P. 1063). See n. on 868.

106. ἀλφίτων: as here 176, 648, E. 1359, V. 301, P. 477, 636. Cp. τὰ σιτία E. 575, μᾶζα A. 732, βόσκειν for τρέφειν 331.

108. εἰ. . . γε: when the verb is omitted in the main clause (especially if negative), almost invariably γε appears in the subordinate clause (Sobol. *Synt.* 136); *e.g.* A. 60, 137, 296, 619, 966, E. 961, N. 108, V. 299, 1256, etc., Eur. *Ion.* 961, *Iph. T.* 866, *Phoen.* 1347.

109. φασιανούς: Athen. 386 *d*–87 *f.*; V. Hehn *Wanderings of Plants and Animals*, Engl. transl. (1888) 274. | Λεωγόρας: V. 1269, Eupol. 44, Plat. 106, Andoc. 1. 17, 1. 22 and throughout, Athen. 387 *a*, schol. here.

110. ἀνθρώπων: c. superlat. = πάντων = *in the world;* Schwab 433. | ἐμοί: in form and posit. hints at para-tragedy; cp. Aesch. *Suppl.* 602 φίλταθ' ἁγγέλων ἐμοί, *Cho.* 1051, Soph. *El.* 1126, Eur. *Hippol.* 1333.

112 ff. Diog. Laert. 9. 52: πρῶτος ἔφη (Protagoras) δύο λόγους εἶναι περὶ παντὸς πράγματος ἀντικειμένους ἀλλήλοις; Eur. frg. 189, Xen. *Oecon.* 11. 25, Plat. *Apol.* 18 *b*, 19 *b*, 23 *d*, Isoc. 10. 1 ff., Aristot. *Rhet.* 2. 24. 11, Cic. *Brut.* 8. 30.

120. ἱππέας: see briefly G. Gilbert *Constitutional Antiquities*, Engl. transl. (1895) 320–24, or in full A. Martin *Les Cavaliers Athéniens* (1886), a book of 588 pages.

123. ἐς κόρακας: ἐς is the fixed form of the prepos. in this phrase; K.-Bl. 2. 248, Sobol. *Praepos.* 38. Hence the verb σκορακίζω.

124. με: *sc.* ὄντα. The partic. usually present after περιορῶ

(GMT. 148, 885) is at times omitted, as also after *τυγχάνω*, *διατελῶ*, *αἰσθάνομαι*, *ὁρῶ*.

126. With the spirit of Streps., who will not admit that he is "down," cp. that of the Marathonian heroes (E. 571–73) and of Pericles (Plut. *Peric.* 8). | **οὐδ' ἐγώ**: *nor* will I *either, no more will I* (yield than you). | **πεσών γε**: *prostrate, beaten*, γε stressing the preceding word as usual. I cannot think it has occult connection with *ἀλλὰ . . . μέντοι*, nor in general with other groups such as *καὶ μήν, οὐ μήν, οὐ μέντοι. ἦ μήν, ἀλλὰ μήν* — as the incautious might gather from Neil's *Equites* p. 194. Cp. N. 53, V. 231, 268, 548, Av. 639, R. 1198.

127. **ἀλλά**: five ἀλλά's in five successive verses! They mean adverse winds and a chopping sea in the speakers' hearts.

130. **σχινδαλάμους**: cp. R. 819, *σμιλεύματα* R. 819, *παραπρίσματα* R. 881, *σκαριφησμοί* R. 1497, and *infra* 320 *λεπτολογῶ*, *στενολεσχῶ*.

131. **ἔχων**: *keep on, continue to:* so 509, A. 341, L. 945, Th. 473, 852, R. 202, 512, 524, Ec. 853, 1151, Crat. 195, Eubul. 107. 6 (K. 2. 201), Plat. *Euthyd.* 295 *c*, *Gorg.* 490 *e*, 497 *a*, *Phaedr.* 236 *e*, Hdt. 3. 52, Luc. *Icarom.* 24, *Pseudosoph.* 1. The limitations of the idiom seem to be (1) that it is colloquial, (2) always in nomin. sing. except once (Arist. Th. 473). (3) always with a verb in 2d sing. except here and Ec. 853, (4) always in disapproval, and most common with *λῆρεῖς*, *φλυαρεῖς*, or a verb of *hesitation*, K.-G. 2. 62.

131 f. **τί . . . οὐχὶ κόπτω**: *Why am I not knocking, why not at it already, why delay knocking?* So the present after *τί οὐ* in A. 359, E. 1207, L. 1103, 1160, Plat. *Protag.* 311 *a*, *Lysis* 211 *d*. Distinguish such from the aorist after *τί οὐ* in A. 592, V. 213, L. 181, 906, 1161, frg. 466, and in many exx. from many authors collected in K.-G. 1. 165; for the significance of the aor. see n. on 174.

132. **παιδίον**: the usual formula is *παῖ παῖ* (N. 1145, A. 395, 1097 f., 1118 f., V. 1307, Av. 57, R. 464). The dimin. here is neither in coaxing nor contempt (see 80 n.), but due to the needs of the metre, so Peppler 31. Blaydes on Plut. 227 collects nearly a hundred exx. of diminutt. in *-ίδιον*.

137. Socrates as an intellectual midwife; Plat. *Theaet.* 149 *a*, 150 *c*.

138. τηλοῦ: probably a bit of Euripidean vocabulary. From Theognis to Theocritus he alone seems to have used it (*Cycl.* 689, frg. 884), unless we except two tragic adespota (77, 94 N.).

141. θαρρῶν: c. imv. very common; 422, 427, 436, 990, V. 388, 547, P. 159, R. 7, 1005. θαρρήσας E. 623, Av. 461, 1512. The imv., θάρρει is used only seldom with another imv., though often alone. | ἐγὼ οὑτοσί: the deictic οὑτοσί with the first personal pronoun, as here, in A. 367, E. 1098, L. 94, Pl. 868.

145. This flea-jump satire stuck in the memory. See Xen. *Conviv.* 6. 8, Luc. *Prom.* 6, *Philopat.* 12. For modern flea-jump measurement see *Revue des Deux Mondes* for 1867, p. 542 (Mar. 15). The writers on *Salivary Glands*, etc., obtained master's degrees at Cornell University in 1902 and 1905. | ἄλοιτο: so in RV.; not ἄλλοιτο.

150. τὼ πόδε: biped is the beetle also in *Pax* 7.

153. τῆς λεπτότητος: causal gen. with or without art. after an exclamat., as in 364, 818, 925, 1476, A. 64, 67, 87, 1205, 1210, E. 144, 350, V. 161, P. 238, 239, Av. 61, 223, 295, 1131, L. 967, Ec. 787, Pl. 389, 1126–32. K.-G. 1. 389. | φρενῶν: by the time of Arist. φρήν was alien to plain prose except in the phrase νοῦς καὶ φρένες, as in L. 432, Th. 291, R. 535. In the 27 other passages where Arist. uses the word, all but this present are either lyrical or clearly in parody or para-tragedy. Hence here too tragic tone is probably intended. W. G. Rutherford *New Phrynichus* (1881) 9.

154. τί δῆτ' ἄν: for ellipse of verb after ἄν see n. on 5. Cp. also ellipse after τί δῆτα A. 1011, P. 859, 863.

157. How insects "with no larynx or lungs and hence properly no voice (φωνή)" can make noises, was a question that Aristot. took up (*Hist. of Animals* 4. 9. 2 = 535 *b*).

158. κατὰ τὸ στόμα: κατά = *via*, as in V. 141 (τρῆμα), Av. 1208 (πύλας), Plato *Rep.* 359 *d* (θυρίδας), *Timae.* 79 *d* (ῥῖνας), Thuc. 4. 48. 2 (θύρας), 4. 67. 3 (πύλας). — This acoustical quest. is a

satire on the physics and physiology of the day. For the guesses on sound and hearing see ps.-Plut. *Moralia* 902 *b*, 901 *f*, or better, Diels 177. 20 (for Empedocles), 325. 4 (Anaxagoras), 344. 31 (Diogenes of Apollonia), 336. 6 (Archelaos); or see Ritter and Preller s.v. *ἀκοή* in the index.

161. **διὰ λεπτοῦ κτέ.**: cp. Hippocr. *Aphor.* 7. 51 (vol. 4. 592 Littré) explaining a sneeze: *ὑπερχέεται οὖν ὁ ἀὴρ ὁ ἐνεών, ψοφέει δέ, ὅτι διὰ στενοῦ ἡ διέξοδος αὐτοῦ ἐστιν.*

162. **εὐθύ**: c. gen. = *straight towards*. Epic used *ἰθύς*, Hdt. *ἰθύ*. Of the form *εὐθύ* I find but 23 exx. in the Indices — 15 in comedy, 5 in Plato (Ast), the other 3 in Thuc. 8. 88, 8. 96, Xen. *Hell.* 1. 4. 11. Lyric poetry, tragedy, and the orators are without it (exc. once in Eur. *Hippol.* 1197?). Hence *εὐθύ* would seem to be colloquial. In Arist.: E. 254, N. 162, P. 68, 77, 301, 819, Av. 1421, Ec. 835, frgg. 161, 656; Eupol. 47, 183. 304, Pherecr. 110, Epicrat. 10 (K. 2. 286). H. Richards' article in *Class. Rev.* 15 (1901), 442 ff. (holding that *εὐθύ* c. gen. in Attic prose was, as a rule, only a synonym of *εἰς*, *ὡς*, *ἐπί*, or *πρός*, with no such definite notion as *straight for*) I hold to be abortive.

165. The *σάλπιγξ*-notion Arist. could have got from Pigres' *Batracho-myo-machia* 199 *καὶ τότε κώνωπες μεγάλας σάλπιγγας ἔχοντες | δεινὸν ἐσάλπιγξαν πολέμου κτύπον.*

169. **δέ γε**: see Neil's *Equites* p. 191, and my note in *Selections from Plato* on *Apol.* 22 *d*, Append.

170 f. For the Thales-incident see Plat. *Theaet.* 174 *a*. Socrates dissuaded from overmuch astronomy (Xen. *Mem.* 4. 7. 4–6), which was rather the pride of Hippias the Elean (Plat. *Protag.* 318 *e*, *Hipp. Maj.* 285 *b c*. Plato prob. has this passage in mind in *Rep.* 529 *b c* (*ἄνω κεχηνώς*, and *ἐξ ὑπτίας νέων ἐν γῇ*), where see J. Adam.

174. **ἥσθην**: *I like; i.e.* Greek aorist = Engl. present. So *ἥσθην* in 1240, E. 696, P. 1066, Av. 570, 880; *ἐθαύμασα* N. 185; *ἐγέλασα* E. 696, *ἐδάκρυσα* Av. 540; *ἐχάρην* Av. 1743. So also in tragedy the aorist of verbs of *emotion* and its result (as *ἤλγησα*, *ἔκλαυσα*, *ἀπέπτυσα*), of *approving* (as *ἐπήνεσα* or *ἤνεσα*, *ἐδεξάμην*),

of *bidding, advising*, and *giving oath* (as εἶπον, ὑπεῖπον, παρῆνεσα, κατώμοσα, ἀπώμοσα); exx.: Aesch. *Pers.* 224, 844, 1000, *Cho.* 887, Soph. *Aj.* 99, 536, *El.* 668, 1322, 1479, *Phil.* 1289, 1314, 1434, Eur. *Alcest.* 1095, *Androm.* 421, 785, 1234, *El.* 248, 622, 644, *Hec.* 1276, *Hel.* 330, 664, 668, 673, *Hippol.* 614, *Iph. A.* 440, 469, 509, 655, 874, *Iph. T.* 862, 1023, 1161, *Ion* 1614, *Cycl.* 266, *Med.* 272, 707, 791, *Orest.* 1516, 1672, *Suppl.* 1161, 1171, *Troad.* 53, 718. — This same "dramatic" or "instantaneous" aorist for Engl. present is seen largely in other verbs; see Arist. N. 820, E. 269, 1368, 1372, Aesch. *Prom.* 181, 277, 401, 773, *Pers.* 972, Soph. *El.* 677, Eur. *Hel.* 348, *El.* 215, *Her. Fur.* 177, *Hippol.* 846, *Troad.* 887, 1046, *Phoen.* 679. K.-G. 1. 163 f. — It would be well to win *one* point of view and *one* explanation for this "dramatic" aor., the question-aor. after τί οὐ (see n. on 131 f.), the Homeric aor. in comparisons, the "gnomic," the "empirical," the "general description," and the "future" aor. (GS. 255–263, GMT. 60–62, 154–158). That explanation is perhaps as follows:

The Greek language has but few finite forms of any verb which merely *name* the action. They are usually clogged with temporal additions, and give a picture of the action as one that is or was or will be *going on*. When therefore the Greeks needed the verb-act stripped of time (ἀ-όριστος) yet embodied in person and number, their inflectional wealth encumbered them. λαμβάνω = "I *am* taking," not "I take"; ἔλαβον gives the notion "take," but throws it back in time to "took." — How then say in Greek "I take coffee daily," "Thanks," "He writes a good hand," "Why not knock?" "Murder!" "Faint heart never erects a trophy"? Either by using the present tense — which the Greeks also use — or idiomatically (shutting ear to augment) the *aorist;* hence for the above sentences respectively, ἔλαβον, ἐπῄνεσα, ἔγραψε, ἔκοψα, ἀπολόμεσθα (Arist. *Ach.* 333), ἔστησε. This refusal to hear the augment, this recognition of merely the verb-notion in the aorist-stem (especially easy in 2d aor. roots, as λαβ-, φυγ-, φαγ-, etc.) was the easier because of the very large use of this ἀ-όριστος (or time-unlimited) stem in all other moods beside the indicative.

(Observe also that in exclamatory passion the Greeks fled from the finite forms to the acc. c. inf.; see n. on 268.) For exx. of the "gnomic" aorist see n. on 350; for theory of its origin, Carl Mutzbauer *Die Grundlagen der gr. Tempuslehre* (1893) 35, with review of the book by D. B. Monro, *Class. Rev.* 8 (1894), 34 in complete agreement with Mutzbauer; G. Herbig *Indog. Forsch.* 6 (1896), 249 ff. espec. 261 ff.; H. Melzer *Indog. Forsch.* 17 (1904), 239 f.; M. Bréal *Mém.* de la Société de ling. 11 (1900), 278–80; K. Brugmann *Vergleichende Gram.* (1903) 2. 574. The older view of the gnomic aor. (a sample past instance) is still maintained by K.-G. 1. 159, and P. Cauer *Grammatica Militans*[2] (1903) 101.

176. **ἐπαλαμήσατο**: a rare word; Eur. frg. 918 N., Xen. *Cyr.* 4. 3. 17, Arist. A. 659 (in parody), P. 94 (probable parody of Euripides *Bellerophon*), and here. The Indices report no further use. *παλάμαι* = *μηχαναί* in V. 645.

177–179. Teuffel-Kaehler read *παλαίστρας* for *τραπέζης* in 177, and *τραπέζης* for *παλαίστρας* in 179.

178. **διαβήτην**: may some of the mystification lie in this instrument? Also in the hocus-pocus of Meton, Av. 1003, it plays a part.

179. Cloak-stealing being easy, like modern arson, was severely punished, viz. by death (Xen. *Mem.* 1. 2. 62, Demos. 24. 114, Aristot. *Problems* 29. 14); Eupol. 361 charges also the pilfering of a wine-ladle against Socrates. Though thieving was a common charge of the comic poets, and should have been discredited, yet probably some of Socrates's judges twenty-four years later may have fancied they had caught the thief at last. So to this day many Southerners believe that Benjamin Butler did steal spoons in New Orleans during the Civil War. | For the similarity in sound of *ω* and *υ* see K.-Bl. 1. 53, Brugmann 48. In the 3d cent. B.C. Bocotians wrote *ϝυκία*, *καλύ* for *οἰκία*, *καλοί*. | The suggestion in the text-notes, that the pun *θοἰμάτιον-θνμάτιον* was inserted at the last moment, has something in its favour, if we recall the impromptu nature of comedy from its very origin. The same account must be

given of *Eccl.* 1158 f., and also of *Vesp.* 1025–1028, if van Leeuwen is right in dating the Πόλεις of Eupolis as competing with *Vespae.* Müller-Strübing makes a like claim for *Ach.* 593–618 (on which see Busolt 3. 1058). | The comic poets often pitched naturally on the same subjects at the same or about the same time, *e.g.* on Socrates in 423 B.C., Arist. in *Nub.* and Amipsias in Κόννος; on Hyperbolus in 421, Eupolis in Μαρικᾶς, Leuco in Φράτερες, Arist. in *Pax;* on Melanthius in 421, Arist. in *Pax*, Leuco in Φράτερες; on Pisander in 414, Arist. in *Av.*, Phrynichus in Μονότροπος; on Cleophon in 405, Arist. in *Ran.*, Plato in Κλεοφῶν; on comparative excellence of poets in 405, Arist. in *Ran.*, Phrynichus in Μοῦσαι; on a sans-souci life in 414, Arist. in *Av.*, Phrynichus in Μονότροπος.

180. ἐκεῖνος: *the famous;* cp. 534, A. 708, K.-G. 1. 650.

181. ἀνύσας: very common; 506, 635, 1253, V. 30, 202, 398, 847, 1158, etc. Cp. on the one hand θᾶττον c. imv., on the other the large use of adjectives temporal and local for adverbs, as σκοταῖος, τριταῖος, οὗτος, ἐπιβώμιος.

183. μαθητιῶ: like verbs in *-ιάω* expressing bodily malady, many are formed of a comic nature for mental ailments, or to indicate a strong or inordinate passion for a thing, as in our "school-fever," "music-mad," "stage-struck." Thus like ὀφθαλμιάω, λιθ-, ἰλιγγ-, σκοτοδινιάω, are formed γεροντιάω *to get the old-age malady*, βεμβικιάω *to have the spinning-fever*, μελλο-νικιάω *to have the Niky-dilly-dallies* (*Av.* 640); others, indicating desire for a thing, are στρατηγιάω, σπουδαρχιάω (*office-seeking passion*), θανατιάω (*enamoured of death*), μαστιγιάω (*to be piniy for a whipping, to want a whipping*). For *-ιάω* verb-lists see Blaydes here or L. Sütterlin *Verba Denominativa in Altgr.* (Strassburg, 1891) 29–39.

183. For presentation of a scene in the αὐλή of a house Kock on Pherecr. frg. 67 cites A. 1123, E. 997 f., 1164, V. 853, P. 1021, Th. 726, Pl. 624, Arist. frg. 530. For the manner of changing the scene here I combine the opinions of Albert Müller *Berl. phil. Woch.* for 1900, col. 924 and K. Zacher same journal for 1900, col. 70. For a like rolling back on revolving side-columns in the

old fifth cent. theatre, cp. Th. 279 (van Leeuwen) and Aesch. *Eum.* 64.

186. **τοῖς ἐκ Πύλου**: see Thuc. 4. 41. 1, 5. 24. 2. | **Λακωνικοῖς**: adjectives in *-ικός* derived from names of people or countries are rarely applied to persons. See C. W. Peppler *A. J. P.* 31 (1910), 428 ff.

188. **βολβούς**: cp. the comic account by Epicrat. 11 (K. 2. 287) a half century later of the study of the pumpkin by the pupils of Plato.

191. **τί γάρ**: in such quest. *γάρ* is adv., not conjunct., still almost the original γ' ἄρ(α), *well.* So K.-G. 2. 335 f. | **ἐγκεκυφότες**: *bending over forwards* (*Thesm.* 236, Thuc. 4. 4. 2); *ἀνα-κύπτω* is *to bend backwards* (*Thesm.* 230).

192. **ἐρεβο-διφῶσι**: cp. *ἀνα-διφᾶν*, *ἐκ-διφᾶν*, and *μηχανο-*, *πραγματο-*, *δικο-δίφης*, and Herod. *Mim.* 3. 54 *ἀστρο-δίφης*.

196. **μήπω γε**: so 267, A. 176, E. 960 (*μὴ δῆτά πώ γε*), 1100.

198. **πρὸς τὸν ἀέρα**: *in the air;* cp. *πρὸς (τὸν) ἥλιον* 771, V. 772, P. 567, Ec. 64, frg. 603; *πρὸς (τὸ) πῦρ* A. 751, V. 773, P. 1131; *πρὸς τὴν αἰθρίαν* Th. 1001, Pl. 1129; *πρὸς εἶλην* frg. 627; *πρὸς λύχνον* P. 692; *πρὸς τὴν σελήνην* Andoc. 1. 38; *πρὸς τὸ φῶς infra* 632.

200. **πρὸς τῶν θεῶν**: *πρὸς* c. gen. in adjuration is used by Arist. chiefly, by Demos. always, in entreaty, command, or question; only once in affirmation and that in a parody on Eur. (frg. 51). Beside *πρὸς τῶν θεῶν* (the most frequent) Arist. uses *πρὸς θεῶν*, *πρὸς (τοῦ) Διός*, *(τῶν) γονάτων*, *τῆς Ἑστίας*, *αἰδοῦς*, *τῆς γῆς*, *τῆς δεξιᾶς*, *τῶν κρεῶν*. Exx. in *Nub.*: 314, 366, 481, 784, 1103. Sobol. *Praepos.* 179.

201. **ἀστρονομία**: the first appearance of the word. It is defined in Plat. *Gorg.* 451 *c*. Its use in navigation nobody called in question (Xen. *Mem.* 4. 7. 4, Plat. *Rep.* 527 *d*); but when it ventured to establish the material of the heavenly bodies (sun a stone, etc.) the people's view of it was probably expressed in Arist. *Nub.* 1506 f., Xen. *Mem.* 4. 7. 6, Eur. frg. 913. See Plat. *Legg.* 966 67, Plut. *Nic.* 23. 3 f.

203. πότερα: (or πότερον) omits the alternate quest. also in V. 498, Av. 104, 427, R. 69, 1052, 1141, 1455, as in Plato. K.-G. 2. 532. | On Athenian cleruchs and their land see Starkie on *Vesp.* 715, Gard.-Jev. 602; on the Lesbian distribution, Thuc. 3. 50. 2.

204. οὐκ ἀλλά: 258, 482, 498, 898, and very often. Cp. ἦκιστ' ἀλλά 316, 380; μὰ Δί' ἀλλά 330, 1291, E. 85, V. 297, 954, 1409, etc.; μἀλλά A. 458, Av. 109, Th. 646, R. 103, 611, 745, 751, Plat. *Men.* 75 *a*, *Alc.* I 114 *d*. In all these English drops ἀλλά.

206. γῆς περίοδος: for the map of the world shown by Aristagoras of Miletus to king Cleomenes of Sparta 499 B.C., made of bronze, see Hdt. 5. 49.

208. ἐπεί: in Arist. always in a causal sense, never temporal, except thrice in parody (*Pax* 660, 1092, 1283) and once in mouth of a rustic (frg. 403). As is the rule, the causal clause always follows the main clause, never precedes. See Bachmann 9, Sobol. *Synt.* 154, Nilsson 114. The same rule for position of the clause holds also for the causal ὡς-clause; n. on 551.

209. ὡς: here and in like sentences (see *infra*) some supply before ὡς a "never fear" and take ὡς causally, others supply ἴσθι (as K.-G. 2. 372), though ἴσθι is regularly followed not by ὡς but by ὅτι (Sobol. *Synt.* 120) and ὅτι does not appear in this type of sent. until the Septuagint (*e.g. Ex.* 3. 12, *Jdg.* 15. 7, 3 *Kings* 19. 2). Such explanat. by ellipse is too easy and isolating; the true theory should connect this type of ὡς-usage with all relative clauses which *measure the truth of the main clause*, or rather *of the main thought*, whether expressed or not. Such are not merely sentences of the ὡς . . . οὕτως type or of the Homeric wish-type αἰ γάρ . . . ὡς (*Il.* 8. 538, 18. 464, 22. 346, *Od.* 9. 523, 17. 251, 21. 402), but also those relative clauses which are said to express *cause* (ὡς, ὅτι, ὅς, and ἅτε or οἷα or ὡς c. partic.) or *purpose* (ὡς, ὅπως, ὅς), or are translated as exclamations (ὡς, οἷος, ὅσος, etc.), and even the ὡς- and ὅτι-object-clauses after verbs of *knowing* and *saying*. Cp. "*ut* tua est temperantia," "*qua* es prudentia." See Monro *Hom. Gram.* §§267–270, and for an explanation my *Selections from Plato* p. 446. — As for the present passage, whatever the psychological

meaning may be of our reassuring "oh" when we say (replying to doubt or despondency) "Oh, he will be sure to come," or "Oh, you will be well soon," it exactly conveys the feeling of ὡς here and in A. 333 ὡς ἀπωλόμεσθα *Oh, murder!* 335 ὡς ἀποκτενῶ *Oh, I'll kill him*, P. 320, Ec. 1075, Soph. *Aj.* 39, Eur. *Med.* 609, *Androm.* 255, 587, *Phoen.* 720, 1664, *Hel.* 831. (The other passages usually cited in this group are better explained otherwise; see n. on 1158, 1207.) — This same *measuring* and exclamatory *Oh, so*, or *how* is in the ὡς of the ὡς ὤφελον wishes and lies at the root of such usage as is seen in Theocr. 2. 82 (ὡς ἴδον, ὡς ἐμάνην), 3. 42, *Il.* 14. 294, 19. 16, 20. 424.

210. καὶ ποῦ: καί thus heading a quest. is very frequent, *e.g.* 398, 1333, A. 86, V. 665; see n. on κἆτα 259, K.-G. 2. 247, L. & S. *s.v.* καί II 2.

213. Subjugation of Euboea: Thuc. 1. 114.

214. ποῦ 'στι: some editors, with the Mss., write 'στιν, others 'σθ'. But in neither way could Streps. himself have thus accommodated his word to the initial vowel of the following speaker. Pre-audition is too much to claim even for the Greeks. It is easier to believe that in daily speech the last syllable of ἐστί was almost inaudible as in modern Greek στάσ (ου), and hence that all final shorts were rhythmically negligible, if the following speaker overlapped as in 652, 726, 729, 733, 778, and often. The writing 'στ' is therefore here the one nearest to the heard word; so in A. 178, P. 187, Av. 90, 1495, R. 1220, frg. 18 ἐστ'; in N. 1192 προσέθηκ', 1270 χρήματ', V. 793 εἶπ', P. 275 δέσποτ', 1054 φράσετ', L. 49 ποτ', 736 καταλέλοιπ', Pl. 132 τοῦτ'.

214. ὅπου 'στι: almost invariably in repeating another's question, the Greeks used the relative-interrog. form of the adverb (ὅπου, ὅπως, ὅποι, etc., for ποῦ, πῶς, ποῖ); so 677, 690, 753, 760, 1248, 1495. For all exx. in Arist. see Kaehler on v. 664 Anhang.

215. τοῦτο: preparatory, like ἐκεῖνο, to some following clause; cp. 380, 887, 1412, V. 47, P. 146, 1075, R. 1369, Th. 520, 556, Pl. 259, 573, 594, 898, 921. K.-G. 1. 658 f. Cp. also the resumptive demonstr. 1262.

217. **οἰμώξεσθε**: a warning and imprecatory verb like κλάειν 58; οἴμωζε in A. 1035, E. 891, Av. 846, 960, etc., fut. in P. 466, 1207, R. 178, 279, 706, etc.

218. **φέρε**: often in questt.; 324, 342, 366, 370, etc. Cp. φέρ' ἴδω 21. | **κρεμάθρας**: perhaps this was a platform suspended from above or supported by posts, accessible by ladder or stairs, of the sort still favoured in modern Greece. In the eating-houses of country towns they are large enough to accommodate a table and guests, serving the purpose of a semi-private dining-room. So K. Zacher in *Berl. phil. Woch.* for 1900, col. 72.

219. **αὐτός**: the δεσπότης; so frg. 268, Plat. *Protag.* 314 *d*, Pollux 3. 74 Ἀριστοφάνης κατὰ τὴν τῶν πολλῶν συνήθειαν τὸν δεσπότην "αὐτὸν" κέκληκεν. | **ὦ Σώκρατες**: exclamatory vocat.; GS. 24, K.-G. 1. 48.

226. **ἔπειτα**: in questt. of surprise or indignation, common; 1249, A. 917, V. 1133, P. 1235, Av. 911, L. 914, Pl. 1148; so κἄπειτα Th. 637, and εἶτα (see n. on 259).

227. **εἴπερ**: ellipse of the verb is common; *e.g.* Plat. *Rep.* 497 *e*, *Euthyd.* 296 *b*, *Legg.* 667 *a*, 900 *e*; so also after εἴπερ ποτέ, ἔστις (R. 39), ὅσπερ (V. 404). Cp. ἴσθ' ὅτι 39, and see K.-G. 2. 573.

228. On Diogenes of Apollonia see Diels 341–54, Gomperz 1. 371 ff., Philemon frg. 91 (K. 2. 505). According to Theophrastus *De Sensu* 44, Diogenes believed that we φρονεῖν τῷ ἀέρι καθαρῷ καὶ ξηρῷ· κωλύειν γὰρ τὴν ἰκμάδα τὸν νοῦν. — ὅτι δὲ ἡ ὑγρότης ἀφαιρεῖται τὸν νοῦν σημεῖον διότι τὰ ἄλλα ζῷα χείρω τὴν διάνοιαν· ἀναπνεῖν τε γὰρ τὸν ἀπὸ τῆς γῆς ἀέρα, καὶ τροφὴν ὑγροτέραν προσφέρεσθαι. His own words are (Diels frg. 5): καί μοι δοκεῖ τὸ τὴν νόησιν ἔχον εἶναι ὁ ἀὴρ καλούμενος ὑπὸ τῶν ἀνθρώπων, καὶ ὑπὸ τούτου πάντας καὶ κυβερνᾶσθαι καὶ πάντων κρατεῖν· αὐτὸ γάρ μοι τοῦτο θεὸς δοκεῖ εἶναι. — But he was an eclectic, and combined with this doctrine of ἀήρ (originally that of Anaximenes) the νοῦς-theory of Anaxagoras, the δίνη of Leucippus, and ἀνάγκη from all alike. Hence the Aristophanic Socrates in this comedy is not the first syncretistic philosopher. Philosophy itself was jumbled in those days.

228. **ὀρθῶς**: the proud word of science; 251, 659, 742, 1186, Av. 690, 692. Hippocrates in his essay *περὶ διαίτης* uses it ten times in the first chapter, three times in the first chapter of *περὶ φύσιος ἀνθρώπου*; and in *περὶ νουσῶν* the first sent. reads: *ὅς ἂν περὶ ἰήσιος ἐθέλῃ ἐρωτᾶν τε ὀρθῶς, καὶ ἐρωτῶντι ἀποκρίνεσθαι, καὶ ἀντιλέγειν ὀρθῶς, ἐνθυμέεσθαι χρὴ τάδε.* But A. Dieterich (*Rh. M.* 48. 281) takes it to be the "Schlagwort" of the Orphic sect.

232. **οὐ γὰρ ἀλλά**: as if *οὐ γὰρ ἔστιν (ἄλλο) ἀλλά* — *for it is nothing else but* —, *for the simple truth is, for really, nam profecto.* "*ἀντὶ τοῦ καὶ γάρ*" (schol.). Cp. *Ran.* 1180 *οὐ γὰρ μοὐστὶν ἀλλ' ἀκουστέα, there is nothing for me* (to do) *but to listen; Ran.* 498 *οὐ γὰρ ἀλλὰ πειστέον, there is no help for it — I must obey; Eq.* 1205 *οὐ γὰρ ἀλλὰ τοῦ παραθέντος ἡ χάρις, Eccl.* 386 *οὐ γὰρ ἀλλ' ὑπερφυῶς ὡς, for it was nothing short of miraculous how* —. The other instances are *Ran.* 58, 192, Eupol. 73, Plat. *Phaed.* 84 *a*, *Euthyd.* 286 *c*, 305 *e*, *Rep.* 492 *c*, *Phaedr.* 276 *d*, *Alc.* I 124 *d*, Eur. *Suppl.* 570, *Iph. T.* 1005, *Bacch.* 785. — In connection with *οὐ γὰρ ἀλλά* should be noted the other phrases, omitting *ἐστί*; such as *τί ἄλλο ἤ, ἄλλο τι ἤ, οὐδὲν ἄλλο ἤ*, and especially that form of paratactic *argumentum ex contrario* *οὐ* $\left\{ \begin{matrix} -\mu\acute{\epsilon}\nu \\ -\delta\acute{\epsilon} \end{matrix} \right.$ in which the negative belongs to both clauses together but not to either separately, meaning *οὐκ ἔστιν, it is impossible that* —; *e.g.* in Lys. 12. 47, Demos. 9. 27, Antiph. 5. 63.

The current explanation is different, viz. that *οὐ γὰρ ἀλλά, οὐ μὴν ἀλλά, οὐ μέντοι ἀλλά* are all alike in being merely more forcible variations of *οὐκ ἀλλά*, as seen in v. 204; that is, *οὐ* denies the proceeding and *ἀλλά* introduces the substitute truth.

It is true that Mss. sometimes punctuate after *γάρ* (as in this passage in RV, and in the Clarkianus of Plat. *Phaed.* 84 *a*, *Alc.* I 124 *d*), and also that *οὐ γάρ* is a fixed phrase in answers — *γάρ* of course being adverbial (see *e.g.* Plat. *Crat.* 406 *d*, *Alc.* I 111 *c*, II 139 *a*). But the difficulty editors have on the one hand of finding anything in most of the passage for *οὐ γάρ* to deny, and the ease on the other hand of supplying *ἔστι*, incline me to this

latter as the more probable explanation. — Only in Arist. *Lys.* 55 *οὐ γὰρ μὰ Δί', ἀλλά* is it clear that *οὐ γάρ* strongly negatives the preceding (see van Leeuwen's note); but one instance, especially when marked apart by *μὰ Δία*, can hardly set the interpretation for a score of recalcitrants. It should rather be classed with *οὐ μὰ Δί' ἀλλά* (P. 1046, Ec. 556, Plat. *Hipp.* 228 *a*) and *μὰ (τὸν) Δί' ἀλλά* (P. 6, Lys. 1090, Pl. 22, 111), which are indeed intensives of *οὐκ ἀλλά* (see n. on 204). K.-G. 2. 286.

234. **πάσχει**: often translated "do" like the intrans. *πράττω* and *ποιέω*; so 662, E. 346, 864, 888, V. 1, 1014, Av. 1044, R. 718; and so *τί πάθω what am I to do?* (798). But here *πάσχει* is used and not *ποιεῖ*, because the subject *κάρδαμα* is inanimate. We say in Engl. "the rain *came* down in torrents"; but Greek says, *καταφέρεται is brought down.* (For *ποιεῖν* intrans. = *πράττειν*; see P. 1054, Ec. 624, Pl. 1205.)

239. **κατὰ τί**: P. 192, Av. 916, Ec. 542, 559, 604. Cp. *Od.* 3. 72 *κατὰ πρῆξιν, on business.* | For Socrates' mask see Haigh 292.

247. **ποίους θεούς**: scornful *ποῖος*; so 367, 1233, 1337, A. 62, 109, 157, 761, E. 32, 162, V. 1202, 1369, 1378, Av. 1233, 1346, L. 730, 922, 1178, Th. 30, 874, R. 529, Pl. 1046. It is common also in Plato, but only twice, it would seem, in tragedy (Soph. *Tr.* 427, Eur. *Hel.* 567). In the same tone *ποῖ Lys.* 193, *ποῦ* Eur. *Ion* 528, *Herac.* 369, 510. — With article, *ποῖος* has its normal sense, as in 1270, Av. 418, 963.

249. On the improbability of the use of iron money at this period see Naber in *Mnemos.* for 1897, p. 444.

250 ff. The first to enucleate fully the details of the following initiation scene was A. Dieterich (*Rh. M.* 48 (1893), 275–83); see also Rohde 2. 49. As Dieterich observes, a more comic mixture of heterogeneities can hardly be conceived. A modern approach to it might be some college burlesque introducing, let us say, Herbert Spencer, a Short Course in Evolution, Theosophy, Domestic Economy, a "Hoosier," an initiation into a college fraternity, the drum and fife of the Salvation Army, etc. Surely Socrates could no more have been hurt by personal satire as wide

of the mark as this than a modern college president is when lampooned by his undergraduates. — For proof that this scene parodies Orphic initiation rather than Eleusinian, Sabazian, or others, see schol. on 260 and Harpocr. *s.v.* *ἀπομάττων*.

251. εἴπερ . . . γε: so 341, A. 307, 1228, E. 1310; but εἴπερ γε 696, 930, V. 1153, 1263, Av. 1359, L. 992, R. 77, 1368, ἤνπερ γε E. 366. Cp. *καίτοι* . . . γε and *καίτοι* γε 876.

256. ἐπὶ τί: *ἐπί* of purpose = εἰς or *πρός*; Av. 340, L. 22, 481, 1101, R. 168. Cp. εἰς 269.

257. ὥσπερ με: that such unemphatic and small street-*gamins* as *με, μου, σου, σοι, σε, μιν, αὐτοῦ*, etc. should thrust their way to the front of the sentence between the legs of larger folk is not abnormal, but immemorially normal. See J. Wacknagel *Indog. Forsch.* 1 (1892), 333 ff. Exx.: *Il.* 1. 201 *καί μιν φωνήσας*, 16. 720, 21. 347, Callinus, 1. 20, Terpender 2. *ἀμφί μοι*, Soph. *O.C.* 944, 1333 *πρὸς νύν σε κρηνῶν*, *Tr.* 436, *Phil.* 468, Eur. *El.* 264, *Ion* 293, 671, Hdt. 6. 34 *καί σφεας ὡς οὐδεὶς ἐκάλεε*, Arist. A. 295, V. 363, P. 77, Av. 95, 1550, L. 376, 753, 905, Th. 1134, R. 504, Lysias 17. 2 *καί μοι κάλει*, Plat. *Gorg.* 506 *c καί με ἐὰν ἐξελέγξῃς*, Herod. *Mim.* 3. 33. See also *infra* 533, 595, 759, 795, 1025, 1034, 1148, and note such words as *που, περ*, etc.

257. ὅπως μή θύσετε: virtually an imv. (GMT. 271–76); 824, 882 (3d sing.), 1177, 1464, A. 741, 746, 955, E. 222, 456, 760, V. 289, 1222, 1250 (1st pl.), P. 77, 562 (1st. pl.), 1017, 1330, Av. 131, 1333, 1494 (3d sing.), L. 289, 316, 950, 1182, Th. 267, 1204, R. 7, 377, 627, 905 (*οὕτω* . . . ὅπως), 993 (3d sing.), 997, Ec. 297, 953, Pl. 326. — With *ἄγε* or *ἄγετε*: A. 253, E. 1011, N. 489, Ec. 82 (1st pl.), 149. — With *μέμνησο*: E. 497, N. 887 (3d sing.), 1107, R. 1520 (3d sing.). — With *φρόντιζε* E. 688.

259. εἶτα: frequent in questt. of indignation or surprise; 1214, A. 312, V. 52. R. 21, 138, Pl. 45. So *κἄτα* 1292, L. 24, R. 203. Cp. ἔπειτα 226 n., *καί* 210 n.

260. λέγειν τρῖμμα: The inf. was freely used in comedy, and hence probably in daily speech to qualify substantives. A parasite, *e.g.* describes himself as *τύπτειν κεραυνός, ἐκτυφλοῦν τιν' ἀστραπή*, |

φέρειν τιν' ἄρας ἄνεμος. ἀποπνῖξαι βρόχος | θύρας μοχλεύειν σεισμός, εἰσπηδᾶν ἀκρίς. | δειπνεῖν ἄκλητος μυῖα, etc. Antiphanes 195 (K. 2. 94 or Athen. 238 *d*). Cp. also Aristophon 4 and 10 (K. 2. 277 and 280).

263 ff. While chanting this invocation the portly Socrates probably dances round his victim in the fashion of the swindlers who "initiated" the ignorant in Corybantic mysteries. Cp. the scene in Plat. *Euthyd.* 277 *d* and Dio Chrysost. 12. 33 εἰώθασιν ἐν τῷ καλουμένῳ θρονισμῷ καθίσαντες τοὺς μυουμένους οἱ τελοῦντες κύκλῳ περιχορεύειν. See also the famous passage on Aeschines in Demos. 18. 259. Dieterich (*Rh. M.* 48. 282) thinks it likely that the prayer is a close imitation of the Orphic invocations, comparing the Orphic hymns 31. 6, 43. 10, 51. 17, 46. 8.

263. **εὐφημεῖν χρή**: a call for silence common to all Greek religious services, whether for sacrifice or prayer. Cp. our "Let us pray." The formula varies: as here in E. 1316, P. 96, 1316, R. 354; εὐφημεῖτε A. 237, 241, P. 434, R. 1273; εὐφημία 'στω (or ὑπαρχέτω) V. 868, Av. 959, Th. 295; εὔφημος πᾶς ἔστω λεώς Th. 39; εὐφήμει N. 297. | **ἐπακούειν**: *to listen to, pay attention to;* E. 1080, V. 317, Av. 205, Th. 628. Distinguish ὑπακούειν *to hear and answer, to come in response* (*e.g.* to a prayer or knock at the door); 274, 360, A. 405, V. 273, P. 785, L. 878, Ec. 515, Plato *Crit.* 43 *a*, *Phaed.* 59 *e*. Cp. παρακούειν *to overhear* (by stealthy listening), R. 750.

264. **ἄναξ**: only in P. 89 is it used of mortal man by Arist., and then of one who was soaring to heaven to confer with the gods. | **τὴν γῆν μετέωρον**: Plut. *Moral.* 896 *d* Ἀναξιμένης τὴν γῆν (φησι) διὰ τὸ πλάτος ἐποχεῖσθαι τῷ ἀέρι. Aristot. *De Caelo* 2. 13 (294 *b* 13) Ἀναξιμένης καὶ Ἀναξαγόρας καὶ Δημόκριτος (τὴν γῆν) φασιν ἐπιπωματίζειν (*sits like a* πῶμα or *lid on*) τὸν ἀέρα τὸν κάτωθεν.

265. **λαμπρός τ' Αἰθήρ**: nomin. for vocat., perhaps for mock gravity, or because ritualistic (GS. 12); cp. 1168. — Cp. Eur. frg. 941 ὁρᾷς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα | καὶ γῆν πέριξ ἔχονθ' ὑγραῖς ἐν ἀγκάλαις; | τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν. Frg. 877 ἀλλ' αἰθὴρ τίκτει σε, κόρα, | Ζεὺς ὃς ἀνθρώποις ὀνομάζεται. Frg. 919

κορυφὴ δὲ θεῶν ὁ πέριξ χθόν' ἔχων | φαεντὸς αἰθήρ. Frg. 839 aether is ἀνθρώπων καὶ θεῶν γενέτωρ. In *Ran.* 892 Arist. has Euripides pray to αἰθὴρ ἐμὸν βόσκημα.

268. τὸ ἐλθεῖν ἐμέ: the exclamatory inf. always betrays emotion. Put even δεινόν ἐστι before it, and the emotion is cooled. With article, as here: 819, Av. 5, 7, R. 741, Ec. 788, Pl. 593, Plat. *Symp.* 177 *c*, *Phaed.* 99 *b*, Xen. *Cyr.* 2. 2. 3, Eur. *Alcest.* 832, *Med.* 1052 (GMT. 805, K.-G. 2. 46); yet sometimes without article: V. 835, Aesch. *Eum.* 870, Soph. *Aj.* 410, Demos. 21. 209 (GMT. 787, K.-G. 2. 23). | κυνῆν: κυνῆ = κυνέα, sc. δορά; so ἀλωπεκῆ, ἀρκτῆ, λεοντῆ, λυκῆ, μοσχῆ, νεβρῆ, παρδαλῆ, τριγῆ, etc.

269. πολυτίμητοι: usually applied only to divinities, *adored, hallowed;* 293, 328, E. 1390, V. 1001, P. 978, 1016, Av. 667, Th. 286, 594, R. 323, 337, 397, frg. 319. But it is given also to Hercules (A. 807), Aeschylus (R. 851), and with comic effect to σῖτος (A. 759) and ἰχθύδια frg. 387, 9. | εἰς ἐπίδειξιν: εἰς of purpose; V. 369 εἰς σωτηρίαν, 562 and 645 εἰς ἀπόφευξιν, frg. 619 εἰς ἐμβολήν. Cp. ἐπί 256 n.

271. Ὠκεανοῦ κῆποι: see the pretty verses thereon in Eur. *Hippol.* 742–51, and cp. Hes. *Theog.* 518. | Νύμφαις: the dative is regular (Ἄρει, Βακχίῳ, θεῷ, θεοῖς, etc.) for the divinity in whose honour men dance or sing; Av. 745, L. 1277, Soph. *Aj.* 1045, Eur. *Bacch.* 195. 494, *Hel.* 1380.

272. προχοαῖς: the locative dat. is too poetic for Blaydes, van Leeuwen, and Sobolewski (*Praepos.* 6); they insert ἐν. See K.-G. 1. 441. | πρόχοισιν: πρόχοος is contracted and inflected like νοῦς; K.-Bl. 1. 401.

274. χαρεῖσαι: thus used in prayer in Th. 314, 980, Eur. *Iph. A.* 1525 ὦ πότνια, θύμασιν βροτησίοις χαρεῖσα, πέμψον —, Soph. *Ant.* 149 ἀντιχαρεῖσα.

283 f. κελαδήματα . . . κελάδοντα: van Leeuwen finds the repetition unendurable, and emends. But cp. 388 f. δεινά . . . δεινά, Soph. *O. T.* 23 f. σαλεύω . . . σάλον, *El.* 161–63 γᾶ, 511–15 αἰκία, 871–73 ἡδονή. See Jebb on Soph. *O. C.* 554 for citation of *O. C.* 631–36 ἐκβάλλω, 638–40 ἡδύς, 966–69 ἐπεί, etc. Index s.v. *Sound-play.*

287. ἀποσεισάμεναι κτέ. : Mazon suggests that for a moment the Clouds here show themselves (but only to the Spectators) upon the *θεολογεῖον*, for which see Haigh 241, Poll. 4, 130 *ἀπὸ δὲ τοῦ θεολογείου ὄντος ὑπὲρ τὴν σκηνὴν ἐν ὕψει ἐπιφαίνονται θεοί.*

294. οὕτως : measures the cause by the effect. Had the clauses come in reverse order ("I so fear" coming first), then the effect would have been introduced by ὥστε. Cp. E. 530, V. 349, Av. 466, 736, and a like use of the pronoun τοιοῦτος 1125. See my note, *Selections from Plato*, on *Apol.* 17 *a*. | τετρεμαίνω : for pres. reduplications see van Leeuwen *Enchir.* § 138. It takes the acc. αὐτάς like other verbs which take on the sense of *fearing*, as φρίττειν, ἐρριγέναι, βδελύττεσθαι (A. 586), ὑπερπυππάζειν (E. 680), and βδύλλειν (L. 354).

295. Verbs in -σείω are desiderative ; so ἀγορα-σείω, ἀκου-, βρω-, γαμη-, γελα-, διαβη-, δρα-, δω-, ἐλα-, ἐργα-, κινη-, κλαυ-, etc. K.-Bl. 2. 264, Brugm. 331, J. Wackernagel K. Z. 28. 141. Cp. verbs in -ιάω 183 n.

296. οὐ μὴ σκώψῃς : for my retention of σκώψῃς of the Mss., despite the universal acceptance of σκώψει, see GMT. 301. The οὐ μή construction is discussed in *Classical Review* for the years 1896, 1897, 1902. Exx. of οὐ μή prohibition in Arist. are : A. 166, N. 296, 367 (note οὐδέ following), 505, V. 397, R. 202, 298, 462, 524. A straw, perhaps, in favour of Elmsley's interrog. theory is the interrog. μῶν οὐκ in *Pax* 281.

300. λιπαρὰν χθόνα : Pindar had sung : *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοιδιμοί, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολίεθρον.* Quoting this to the Athenians, ambassadors could wheedle anything from them (A. 636 ff.) ; cp. E. 1329, Eur. *Alcest.* 452, *Iph. T.* 1130. For discussion of the meaning of λιπαρός and rejection of the allusion to olives as suggested in L. and S., see E. B. Clapp *Class. Phil.* 5 (1910), 100 f., who refers the adj. to the "clear" or "resplendent" *atmosphere* of Attica.

302 ff. For Athens' preëminent devotion to much and expensive ritual see Plat. *Alc.* II 148 *e*, Soph. *O.C.* 260 (Ἀθῆναι *θεοσεβέσταται*), 1006 f., ps.-Xen. *Rep. Ath.* 3. 8 ἄγουσιν (οἱ

'Αθηναῖοι) ἑορτὰς διπλασίους ἢ οἱ ἄλλοι; so Thuc. 2. 38 ἀγῶνες καὶ θυσίαι διετήσιοι *the year through;* Isoc. 4. 33 πρὸς τὰ τῶν θεῶν εὐσεβέστατα διακειμένους (τοὺς 'Αθηναίους). | σέβας ἀρρήτων: probably a case of substantive for adj., *awful mysteries;* see n. on v. 2 χρῆμα τῶν νυκτῶν.

303. δόμος ἀναδείκνυται: the verb thus used can be matched only by Soph. *El.* 1458 σιγᾶν ἄνωγα κἀναδεικνύναι πύλας.

307. πρόσοδοι: = πομπαί; see L. and S.

310. On Attic festivals wherein were competitions for prizes see E. N. Gardiner 227; for complete list see Mommsen *Feste der Stadt Athen.*

315. μῶν: often adds to a quest. a second one, doubtfully suggesting an answer to the first; A. 329, 418, E. 786, V. 274, P. 281 (μῶν οὐκ), 746, L. 1217, Ec. 348, 976.

317. On the definition of γνώμη and rules for their use in oratory see Aristot. *Rhet.* 2. 21. Grenfall and Hunt publish in *The Hibeh Papyri,* Pt. I. (1906), 13–16, what purports to be the preface to a collection of γνῶμαι by Epicharmus.

319. ταῦτ' ἄρα: 335, 353, 394, A. 90, E. 125, P. 414, 617, Th. 168, 649, Xen. *Cyr.* 1. 4. 27, *Conviv.* 4. 28. Grammatically ταῦτα is here an internal acc. with πεπότηται = *this is the flutter of my soul,* or translating it adverbially *thus is my soul a-flutter.* Cp. τοῦτο χαίρω *this is my joy; quid rides, what is your laugh?* So the ὅτι-clause after verbs of emotion as ἥδομαι ὅτι- (774), ἄχθομαι ὅτι- (P. 683), θαυμάζω ὅτι- (Av. 1164). K.-G. 1. 310. — But sometimes διὰ ταῦτ' ἄρα is found: Av. 486, P. 892, Plato *Protag.* 341 *c;* διὰ τοῦτ' ἄρα Th. 166.

320. καπνοῦ: first syllable long. What does this signify? — That a syllable shall be reckoned long if its vowel be followed by two consonants is a rule fairly well observed in Homer, though if the first of these consonants be a mute (πβφ, κγχ, τδθ) and the second a liquid (λμνρ) the utterance is at times slurred and the syllable treated as short (*e.g.* in ἀτρέμας, ἀπέκρυψε, δὲ κλίνῃ). By the time of Arist. this more rapid treatment had become the rule, and the only combinations of mute and liquid that still required the longer

utterance were (1) that of a "middle" mute (*i.e.* β, γ, or δ, the *middle* one of the three in the above three groups) with either λ, μ, or ν (as in ἀπόβλεπε, δὲ γναφεύει, δεδεγμένος), or (2) where a verb with liquid initial is compounded with the prepos. ἐκ, as in ἐκροφεῖν. This habit of daily speech Arist. strictly reflects in his iambic trimeters, *i.e.* the spoken verses of dialogue, unless his words are a tragic parody or quotation. In that case we may expect to find the old Homeric quantities, which are of course retained for the sung choruses (μέλη) and sometimes, as here, in the chanted anapaests, *e.g.* πᾱτρός 277, βαρῠβρομον 284, κᾱπνοῦ 320, ῡγρᾶν 335, ἄκρον 401, ὅτῑ προήκων 514, κρεμᾱθρῶν 869. | στενο-λεσχεῖν: Plato *Gorg.* 497 *c.* ἐρώτα δὴ σὺ τὰ σμικρά τε καὶ στενὰ ταῦτα. Hence στενόν is *petty*, *paltry*.

321. νύξασα: seems by the Indices to be at this time only an epic word, though there was a proverb (date unknown) λέοντα νύσσεις.

326. The fiction of the play is often thus comically disrupted by reference to the spectators (890, 1096, A. 442, P. 962, R. 1475), or the ἐκκύκλημα (A. 408, Th. 96, 265), or μηχανοποιός (P. 174, frg. 188), or χορηγός (P. 1022), or as here to the εἴσοδος (Av. 296, frg. 388).

327. γέ τοι: 878, A. 947, E. 1054, V. 912, 934, 1146, 1416, P. 509, Av. 307, Th. 775, 887, Ec. 88, Pl. 1041. τοι makes the emphasis of γε upon the word preceding it still more emphatic. See K.-G. 2. 153 and n. on 372 for γέ τοι δή. | κολοκύνταις: van Leeuwen, after V. Hehn, inclines to think that the pumpkin was at this time a recent and striking arrival in Athens, since even a half-century later Epicrates makes it a subject of study in Plato's Academy (see n. on 188). But would not Epicrates' joke be even better if the pumpkin had been autochthonous?

330. μὰ Δί', ἀλλά: see 204 n.

331. βόσκουσι: is properly used of feeding beasts, τρέφω of human beings. Cp. the Engl. words "food" and "feed." See Neil on *Equit.* 256.

332. Θουριομάντεις: Lampon is mentioned in an inscript. (CIA.

IV 1. 27 *b* = Dittenberger 20. 48 = Roberts and Gardner 9. 47) as the mover of certain amendments to an Eleusinian decree (*c.* 444 B.C.) on the intercalation of a month. For his mission to Thurii 443 see Plut. *Moral.* 812 *d*, Diod. Sic. 12. 10. He, the soothsayer, and Anaxagoras, the philosopher, once had an ever-recurring difference in interpreting a freak of nature (Plut. *Peric.* 6). Cratinus (frgg. 57 f., 62) and others (*e.g.* Eupolis 297) ridiculed him for gluttony (Athen. 344 *e*, 307 *d*), but despite the discredit he and his profession receive from comic poets and progressive spirits such as Euripides (frg. 795 and often), his name stands as the first Athenian signer of the Peace of 421 B.C. (Thuc. 5. 19, 5. 24), and he obtains the honour of public maintenance in the Prytaneum (schol. *Pax* 1084 and *Av.* 521). In Arist. we meet him also in Av. 521, 988, still alive; and yet later Cratinus the Younger was making merry with him in his comedy Νέμεσις; schol. Av. 521, E. Capps *Harvard Studies* 15 (1904), 61–75.

332 f. I transpose the endings of these verses because the *μετεωροφένακες* are certainly a species of sophist, and are distinct from the *ὠσμιτοκάμπται*, hence should not be allowed to separate these latter from their verb *μουσοποιοῦσι* in 334. On the other hand, *σφραγιδ-ονυχ-αργο-κομῆται* may well be an epithet for the foppish poetasters. Further, the transposition brings the "weather-prophets" and the "healing-artists" together; and these were sometimes identical, or should be, in the judgment of Hippocrates; *περὶ ἀέρων* c. 2 *fin.*: *εἰ δὲ δοκέοι τις ταῦτα μετεωρολόγα εἶναι, εἰ μετασταίη τῆς γνώμης, μάθοι ἄν ὅτι οὐκ ἐλάχιστον μέρος συμβάλλεται ἀστρονομίη ἐς ἰητρικήν, ἀλλὰ πάνυ πλεῖστον.* — For like transposition of verse-ends see among others the emendations of *Ach.* 324 f. by Ribbeck and Hamaker.

332. **μετεωροφένακας**: for the attention then paid to *τὰ μετέωρα* and the popular suspicion of the subject, see Plut. *Peric.* 5, where Pericles admires Anaxagoras, as *καὶ λεγομένης μετεωρολογίας καὶ μεταρσιολεσχίας ὑποπιμπλάμενος.* Plut. *Peric.* 32 *ψήφισμα Διοπείθης ἔγραψεν* (*c.* 432 B.C.) *εἰσαγγέλεισθαι τοὺς τὰ θεῖα μὴ νομίζοντας ἢ λόγους περὶ τῶν μετεωρίων διδάσκοντας.* Plut. *Nic.* 23 *οὐκ ἠνείχοντο*

(οἱ Ἀθηναῖοι) τοὺς φυσικοὺς καὶ μετεωρολέσχας τότε καλουμένους, ὡς εἰς αἰτίας ἀλόγους καὶ δυνάμεις ἀπρονοήτους καὶ κατηναγκασμένα πάθη διατρίβοντας τὸ θεῖον. See also Plat. *Phaedr.* 270 *a*, Eur. *frg.* 913. Aristotle's *Meteorologica* discusses milky way, comets, orbits, air, water, wind, rain, snow, lightning, earthquakes. See Introd. § 56.

333. τε: "τε solitarium" is used freely by Arist. to connect either single words or clauses in any form of verse; *e.g.* 359, 700, 994, 1072, 1083, 1358, A. 93, 143, 265, 338, 348, 491, 504, 855, 1062, etc. | ἀσματοκάμπτας: what the musical καμπή was, is probably seen in the two ancient hymns to Apollo discovered some years ago at Delphi inscribed on stone; *Bull. de corr. hell.* 18 (1894). These show that not one tone only was sung to each syllable, but sometimes two in succession of different pitch. In this case the syllable is twice written; *e.g.* Φοιοῖβον, ταᾶσδε, Δεελφίσιιν, πρωῶνα, μαντειεῖον. Arist. parodies Euripides' employment of this novelty in *Ran.* 1314 in the word εἰειειειειλίσσετε — a καμπή indeed, anticipating the flourishes of Italian opera! — For Clouds, Chaos, and Air, as the dependence of high-flying poets, see Arist. A. 1383–1400, P. 827–31. | σφραγιδ.: Arist. parodies the compound-word-making so dear to the dithyrambic "song-twisters." See n. on Introd. § 99; Plato's satirical etymology of Σελαναία as σελα-ενο-νεο-αεί-α which he says (*Crat.* 409 *b*) is διθυραμβῶδες; Aristot. *Rhet.* 3. 3. 3, *Poet.* 22 (τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ μάλιστα ἁρμόττει τοῖς διθυράμβοις); Smyth *Melic Poets*, xliii ff., especially lvi. f.

335. When Trygaeus mounts to heaven to visit Zeus, he meets no one "wandering round the air" save the souls of two or three dithyrambic poets gathering preludes or ἀναβολαί (*Pax* 828–31); of such ἀναβολαί we perhaps have specimens here. See, also, Bacchylides' dithyramb XV (Heracles).

336. πρημαινούσας: cp. Herod. *Mim.* 7. 98 πρήμηνον and 6. 8 πρημονῶσαν = ζέουσαν *boiling, fuming.*

337. ἀερο-νηχεῖς: cp. Av. 1385 ἀερυδονήτους ἀναβολάς, 1393 αἰθεροδρόμων οἰωνῶν, R. 1292 κυσὶν ἀεροφοίτοις.

338. ἀντ' αὐτῶν: *in compensation* or *exchange for*; 668, 1310, E. 1404, V. 509, P. 580, L. 1167, Th. 723, Ec. 1047. So ἀνθ' ὧν came to mean *quam ob rem*, as in 623, A. 292, Ec. 17, Pl. 840; or also *propterea quod*, as in Pl. 434. | κατέπινον: on chorus-training-tables, the banquets after the contest, and the meanness shown at times by the choregus, see A. 886, 1155, P. 1022, Eupol. 306, Plut. *Moral.* 349 *a b*.

339. On κέστρα and κίχλη see Athen. 323 and 64 *f*; for κίχλη also Arist. A. 961, 970, 1007, 1011, 1105, 1109, 1116, P. 531, 1149, 1195, 1197, Av. 591, 1080.

340. τί παθοῦσαι: the same formula at A. 912, P. 701. See n. on 402 and 1506.

341. εἴξασι: 343, Av. 96, 383; also in Eur., Plato, and comic fragments. On the form see K.-Bl. 2. 49 bottom and 410, Brugm. 352 top.

343. δ' οὖν: E. 423, V. 92, P. 736, Av. 499, 577, L. 717, Th. 477, Ec. 326; with imv. see n. on 39. An alternate is ἀλλ' οὖν . . . γε 1002.

344. On the power of initial ρ to make a syllable long see Kaehler's full note on this verse (in *Anhang*). | With the great noses of the *Cloud*-masks cp. the beaks of the *Aves* in *Av.* 99, 364, 672, and the "King's Eye" *Ach.* 94 ff.

346. ἤδη ποτέ: or ἤδη or ἤδη πώποτε c. aor. 386, 1061, R. 62, 931, and frequently from Homer (*Il.* 1. 260) to Lucian (*Char.* 19); but also c. perf., as *e.g.* in 370, 766, A. 610, Hermip. 36, Amphis 27 (K. 2. 244), Alex. 273 (K. 2. 398).

349. οἱόνπερ τὸν Ξενοφάντου: attraction of case from nomin. c. ἐστί, as in A. 703, Ec. 465. K.-G. 2. 410 ff.

350. ᾔκασαν: "gnomic" aor.; 352, 1200 (?), E. 263, 1130, V. 574, 582, 586, 1257–61, L. 17 ff., R. 216, 229, 1068. See n. on 174. | Cp. gnomic perfect: E. 718, V. 494, 561, 591, 616, 694, P. 1176, L. 858, 1234, R. 970, Pl. 569; GMT. 155, K.-G. 1. 150. In Antiph. 204 (K. 2. 98) perf., pres., and aor. are mingled without difference.

353. Κλεώννυμος: this ancient Falstaff looms into view 425 B.C.

in A. 88, 844, and is a butt from then on in E. 958, 1292, 1372, N. 353, 400, 673–80, V. 19 f., 592, 822, P. 446, 673 ff., (1172–86), 1295, Av. 289, 1475, Th. 605, Andoc. 1. 27.

355. **Κλεισθένης**: A. 118, E. 1374, V. 1187, Av. 831, L. 621, 1092, Th. 235, 574 ff., 763, 929, R. 48, 57, 426, frg. 407, Crat. 195, Pherecr. 135, and perhaps Lysias 25. 25. | **ὁρᾷς**: often parenthetic, as in Th. 496, 556; so *μανθάνεις* V. 385, Av. 1003; *εὖ ἴσθι*, or *εὖ τοῦτ' ἴσθι* Pl. 216; *οἶδ' ὅτι, δῆλον ὅτι, πῶς δοκεῖς* (n. on 881). K.-G. 2. 353. | **διὰ τοῦτο**: *τοῦτο* is resumptive (ep-ana-leptic), as in 395, 1199, 1262, E. 779, V. 653, 741, Av. 1176, Pl. 1014. K.-G. 1. 660.

359. **λεπτοτάτων λήρων ἱερεῦ**: echoed in Dion. Halic. *De Composit.* 4 (of Hegesias) *τούτων γὰρ τῶν λήρων ἱερεύς.*

361. **πλὴν ἤ**: so RV. here and in 734; so also Clarkianus in Plat. *Apol. fin.*; so Stein reads in Hdt. 2. 111, 6. 5. Cp. *ἀλλ' ἤ* (E. 780, 953, 1397, V. 984, P. 476, L. 427, R. 928, 1073, 1130) and see K.-G. 2. 285. For *πλὴν εἰ*, which some editors substitute here, see Av. 601, Th. 532, Eur. *Androm.* 332 and frg. 325 N., Xen. *Hell.* 4. 2. 21, Metagen. 13 (K. 1. 708), and K.-G. 2. 487. | **Προδίκῳ**: he appears but twice in Arist. (here and Av. 692), often in Plato. See *Crat.* 384 *b* for his 50-drachma speech, *Protag.* 337 *a* for his neat distinctions between *κοινός* and *ἴσος*, *ἀμφισβητεῖν* and *ἐρίζειν*, *εὐδοκιμεῖν* and *ἐπαινεῖσθαι*, *εὐφραίνομαι* and *ἥδομαι*. Xen. *Mem.* 2. 1. 21–34 tells his Hercules-story, and Aristot. *Rhet.* 3. 14 his ruse for rousing sleepy auditors. See Diels 535–41.

362. **βρενθύει**: *ἀποσεμνύεις σεαυτὸν τῷ σχήματι. κομπάζεις καὶ ὑπεροπτικῶς βαίνεις* (schol.) Socrates kept his "strut" and his "glance askance" on the battlefield of Delium as well as on the streets (Plato *Symp.* 221 *b*). For his endurance of even Thracian ice barefoot see Plato *Symp.* 220 *a b*, and cp. Xen. *Mem.* 1. 6. 2.

364. **τερατώδης**: other adjs. in *-ώδης* in Arist. are *κριμνώδης* 965, *διπολι-* 984, *πριν-* V. 383, *πυρ-* Av. 1746, *ἀνθεμ-* R. 449, *φρικ-* R. 1336, *γαστρ-* Pl. 560, *σφηκ-* Pl. 561.

365. **γάρ τοι**: E. 180, V. 588, 603, 787, Av. 1225, L. 46, 626, Th. 81, 171, 1130, R. 73, 532, Ec. 578, frg. 488. 9, and common

in Plato. See F. Kugler *De Particulae τοι ap. Plat. usu*, Trogen, 1886.

368. **ἔμοιγε**: "inepte hic videtur particula γε" (Blaydes).

369. **αὗται δήπου**: "these clouds, *of course*." δήπου in Arist. *not* in quest.: N. 369, V. 663, 1375, P. 145, 350, 955, 1089, L. 913, Th. 805, 819, Ec. 659, 661, Pl. 491, 497, 519, 523, 582; in questt. always οὐ δήπου or οὐ . . . δήπου: E. 900, Av. 179, Pl. 261, 549, 587, and A. 122, Av. 269, Ec. 327, R. 526 (?). K.-G. 2. 131. δήπουθεν is found in V. 296, P. 1019, Av. 187, Pl. 140.

371. Plut. *Moral.* 894 *a* (= Aetius 3. 4. 1): Ἀναξιμένης (φησὶ) νέφη γίνεσθαι παχυνθέντος ὅτι πλεῖστον τοῦ ἀέρος, μᾶλλον δ' ἐπισυναχθέντος ἐκθλίβεσθαι τοὺς ὄμβρους. So Hippocrates (περὶ ἀέρων c. 8) tells how the first light clouds are formed, then τὰ δὲ ὄπισθεν ἐπιφέρεται, καὶ οὕτω παχύνεται καὶ μελαίνεται καὶ συστρέφεται ἐς τὸ αὐτὸ καὶ ὑπὸ βάρεος καταρρήγνυται, καὶ ὄμβροι γίνονται.

372. **γέ τοι δή**: R. 1047, Plato *Crito* 44 *a*, *Phaedr.* 264 *b*, *Rep.* 476 *e*, 504 *a*, Soph. *O.T.* 1171. Cp. δή τοι . . . γε Plato *Protag.* 311 *e*, and see K.-G. 2. 153. For γέ τοι see 327 n. | **προσέφυσας**: cp. Aesch. *Suppl.* 276 ταῦτ' ἀληθῆ πάντα προσφύσω λόγῳ.

376 ff. So had Anaxagoras explained thunder as a σύγκρισις νεφῶν, while lightning was an ἔκτριψις νεφῶν (Diog. Laert. 2. 9). See also Plut. *Moral.* 893 *d*, Aristot. *Meteor.* 2. 19, Lucret. 6. 96 ff. | On the elevation of ἀνάγκη to godhood (Ἀνάγκη) by the philosophers Pythagoras, Parmenides, Empedocles, Democritus, see Ritter and Preller, Index *s.v.* ἀνάγκη.

377. Venetus reads κατακριμνάμεναι, perhaps correctly. See K.-Bl. 2. 466, van Leeuwen *Enchir.* 573.

380. For δῖνος the *drinking cup*, see n. on 1473. On δίνη = *Vortex, Rotary Motion*, at this time a philosophic term containing a whole theory of the universe, see Gomperz 1. 337 ff. and 1. 53. The doctrine of the Vortex, he thinks, went back to Anaximander, but had been elaborated by Leucippus and Democritus. The latter believed πάντα κατ' ἀνάγκην γίνεσθαι, τῆς δ' ὀνης αἰτίας οὔσης τῆς γενέσεως πάντων, ἣν ἀνάγ ην λέγει (Diog. Laert. 9. 45), and that this motion was eternal (eumque motum atomorum nullo a

principio, sed ex aeterno tempore intellegi convenire, Cic. *De Fin.* 1. 6. 17). — These notions were now being published to the people by Diogenes of Apollonia and by Euripides in his tragedies (see, *e.g. Troad.* 884 and frg. 953). Arist. wishes to show how dangerous is a little learning, and to what misunderstandings protestantism in religion and popularization in science may lead. — For various references to δίνη or δῖνος see Plato *Phaed.* 99 *b*, Aristot. *De Caelo* 2.13, and in Diels *Fragmente*, Empedocles 34. 4, Democritus 167, Anaxagoras 12. 10 ff. (περιχώρησις), Leucippus on p. 356, 19 and 28 and 30.

384. Venetus reads ὑγρότητα, perhaps rightly. πυκνότητα may be due to 406.

386. **Παναθηναίοις**: ἐπεὶ ἐν τοῖς Παναθηναίοις πᾶσαι αἱ ὑπὸ τῶν Ἀθηναίων ἀποικισθεῖσαι πόλεις βοῦν τυθησόμενον ἔπεμπον, συνέβαινεν ἄδειαν εἶναι τῶν κρεῶν (schol.). See also Gard.-Jev. 288. | **εἶτα**: linking partic. and finite verb; 149, 172, 178, 592, A. 291, 1166, E. 263, 281, V. 49, 379, 423, 1072, Av. 360, 1619, and often; GMT. 855 f., K.-G. 2. 86. — So ἔπειτα A. 498, N. 1042, Av. 29, 518, etc. — So κἄιτα (καί being adverbial to εἶτα, and not a conjunct.?) N. 409, E. 354, 357, 392, P. 890 (?), Av. 674, 1455, L. 560, Plato *Gorg.* 457 *b*. — So κἄπειτα N. 624, Av. 536, Plato *Phaed.* 98 *c*. Cp. εἶτα δέ A. 24, E. 377, and see further n. on 860.

388. **δεινὰ ποιεῖ**: 583, R. 1093, Hdt. 2. 121. 5, 3. 14. 22, 5. 41. 9, 7. 1. 5, 9. 33. 21, Andoc. 1. 63, Thuc. 5. 42. 2. Distinguish from δεινὰ ποιεῖσθαι (= ἡγεῖσθαι) as in περὶ πολλοῦ ποιεῖσθαι, ἐν οὐδενὶ ποιεῖσθαι.

392. **τυννουτονί**: with shortened penult, as in τουτονί (653, A. 246), ἐκεινουί (P. 1213), τουτῳί (E. 490, 869), τουτωί (Av. 62), αὑτηί (Av. 301), αὑταιί (Av. 1018). So also in φιλαθήναιος, δείλαιος, ὁποῖος, etc. K.-Bl. 1. 313, Christ *Metrik* 27. — τυννοῦτος in Arist.: A. 367, E. 1220, N. 392, 878, Th. 745, R. 139.

394. **πορδή**: always a matter of jest, and its mention not always held vulgar. See Hom. *Hymn to Hermes* 295 f., Dante *Inferno* 21, 139, Hdt. 2. 162 (Amasis). Arist. is full of it: A. 30, E. 115,

639, N. 9, 392, V. 394, 618, 1177, 1305, P. 335, 547, Av. 792, R. 10, 1074, Ec. 78, 464, Pl. 176, 618, 699.

398. κρονίων: Cronus is used chiefly to date things out of date; 929, 1070, V. 1480, Pl. 581, Plato *Euthyd.* 287 *b*, *Lys.* 205 *c*, Philon. 15 (K. 1. 257) *νυνὶ δὲ Κρόνου καὶ Τιθωνοῦ παπ-επί-παππος νενόμισται*, Timoth. in Athen. 122 *d*; so also Iapetus (998) and Tithonus (A. 688). — For the one-day festival *τὰ Κρόνια* on Hecatombaeon 12, see Mommsen *Feste* 32. | βεκκεσέληνε: Hdt. 2. 2 tells the story of Psammetichus and his famous experiment for discovering the original language of the world. On the *προσέληνοι* Arcadians see Apoll. Rhod. 4, 264.

399. Cp. Lucret. 6. 386 and 416 on the impartial bolt of Zeus, levelled at good and bad alike. | δῆτα: in quest. preferably stands next to the interrog. word (*τί, πῶς, ποῖ, ἆρα*), as in 58, 79, 423, 724, 904; but like *γάρ* and *ἄρα* (165) is weak in maintaining its rights, as in 403, 1151, 1196, V. 985, 1148. In E. 810 four words intervene, in E. 18 six, here twelve! But many good Mss. read *πῶς* instead. See J. Wehr 79 ff., K.-G. 2. 133.

400. Θέωρον: he appears in A. 134–73 as a legate reporting, after long delay but continued pay, from Thracian Sitalces; in E. 608 he is probably a gourmand (see van Leeuwen); in V. 42–51 and 418 he is a *κόλαξ-κόραξ* soon to go *ἐς κόρακας*; in V. 599 he is bootblack to Demus, in V. 1220 and 1236 a parasite of Cleon. Exit forever Theorus (*Show-man*).

402. τί μαθών: so 1506, A. 826, V. 251, L. 599, Pl. 908, Demos. 10. 39, 20. 127, 29. 20, 45. 38; GMT. 839, K.-G. 2. 519. But many editors change in all cases *μαθών* to *παθών* (as in 340); and ΛΘ so read here.

404. κατακλεισθῇ: so the best Mss., not *-κλησθῇ*. See Zacher 137, as against K.-Bl. 2. 460. | This account of lightning is not parody but veritable science of the time. Concerning thunder, lightning, and hurricane, Anaximander believed *ἐκ τοῦ πνεύματος ταυτὶ πάντα συμβαίνειν· ὅταν γὰρ περιληφθὲν νέφει παχεῖ βιασάμενον ἐκπέσῃ τῇ λεπτομερείᾳ καὶ κουφότητι, τότε ἡ μὲν ῥῆξις τὸν ψόφον ἡ δὲ δυστολὴ παρὰ τὴν μελανίαν τοῦ νέφους τὸν διαυγασμὸν ἀποτελεῖ* (Plut.

Moral. 893 *d* = Aetius 3. 3. 1). So later Lucret. 6. 175. See Park Benjamin *The Intellectual Rise in Electricity* (1898), 563 ff. for interesting record of the views of man on thunder and lightning.

408. For the Diasia, celebrated Anthesterion 23 to Ζεὺς ὁ μειλίχιος, see 864, Thuc. 1. 126. 6, Xen. *Anab.* 7. 8. 4, Mommsen *Feste* 421 ff. For a new derivation of the name and interpretation of the ceremonies (δῖο for δῖσο = Lat. *dīro*, having no connection with Διός, gen. of Ζεύς), see J. E. Harrison 12 ff., or *J.H.S.* 19. 414 n. 1.

409. **γαστέρα**: *haggis;* so *Od.* 18. 44, 20. 25, and Hes. *Theog.* 539, where Prometheus deceives Zeus into choosing white bones, because hidden by fat, rather than the good things hidden inside the γαστήρ. Cp. κοιλία E. 160, 302, 356, and ἤνυστρον E. 356, 1179.

410. **δια-λᾱκήσασα**: λᾱκέω (Theocr. 2. 24, ἐπιληκέω *Od.* 8. 379) = λά-σκω. Cp. κομπο-λάκυθος A. 589, κομπο-λακεῖν R. 961.

412. **ὦ . . . ὤνθρωπε**: so 816, E. 726, V. 1512, P. 1198, Av. 1271; cp. L. 1097 ὦ χαίρετ' ὦ Λάκωνες, Eur. *Alcest.* 234, Plato *Euthyd.* 294 *b*. | This and the five next verses are quoted by Diog. Laert. 2. 27, as *addressed to Socrates* — a fact made much of in the discussion on the original form of the play.

413. **καί**: marks a *crescendo;* so 1239, 1302, *Il.* 19. 63 Ἕκτορι μὲν καὶ Τρωσί, Thuc. 1. 116 ἐπὶ Καύνου καὶ Καρίας, K.-G. 2. 247.

415 ff. Cp. the qualities of the real Socrates in Plato *Symp.* 174 *d*–75 *c*, 220; Xen. *Mem.* 1. 2. 1, 1. 6. 2, 2. 1. 1, 4. 1. 2. | **μή . . . μήτε**: K.-G. 2. 288 bottom.

420. **οὕνεκα**: *as for, as regards;* A. 389, 958, L. 74, 491, R. 1118, Ec. 170, 367, and often. K.-G. 1. 462.

422. **ἀμέλει**: 488, 877, 1111, A. 368, E. 1213, L. 164, 172, 842, 935, R. 532, Ec. 800.

423. **ἄλλο τι . . . οὐ**: cp. Plato *Gorg.* 503 *d* ἄλλο τι οὐκ εἰκῇ ἐρεῖ; *is it not true that he will not speak at random? Hipp. Maj.* 296 *b* ἄλλο τι οὗτοι . . . οὐκ ἄν ποτε ἐποίουν; *is it not true that these would never have done —?* K.-G. 2. 529.

424. In *Ran.* 892–94 Euripides prays: *αἰθὴρ ἐμὸν βόσκημα καὶ γλώσσης στρόφιγξ | καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριοι, | ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἅπτωμαι λόγων.*

426. **ἐπιθείην**: the regular compound for this act of ritual; V. 96, R. 888, Plat. com. 69. 9, Antiph. 164. 4 (K. 2. 78).

430. Cp. R. 91 *Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα.*

433. **λέγειν**: held to be an imv. use of the inf. by R. Wagner *Der Gebrauch des imper. Infin.* 38, and K.-G. 2. 510; see n. on 850. But note the frequent idiomatic ellipse of the verb after *μή*, as cited on 84.

434. **ὅσα . . . στρεψοδικῆσαι**: *enough to. . . .* The sing. *ὅσον* or *ὅσον μόνον* c. inf. is more common; V. 1288, L. 732 (c. partic.), Eupol. 250, Thuc. 1. 2. 1, 6. 105. 2, Xen. *Anab.* 4. 1. 5, 7. 3. 22, *Oecon.* 11. 18, Plato *Protag.* 334 *c*. K.-G. 2. 510 f.

440. **τό γ' ἐμὸν σῶμα**: Cobet and many editors read *τοὐμόν*. But see K.-G. 2. 175, and cp. the use of *γε* in *γοῦν* and *γάρ* (*γε ἄρα*) in explicative clauses or appositive clauses.

442. **ἀσκὸν δείρειν**: this same flaying in E. 370, Solon frg. 29. 7 (Hiller-Crusius), Hdt. 7. 26, Plato *Euthyd.* 285 *c*.

443. **εἰ**: c. fut. indic. is here equivalent to *μέλλω* c. inf.; so in 452, 1035, V. 1264, P. 88, Av. 549, 759, 900, R. 13, 176, 1460, Ec. 471, 568, Pl. 556, 878, 923. Sobol. *Synt.* 109.

446. **συγ-κολλητής**: cp. E. 463 *κολλώμενα*, V. 1041 *ξυνεκόλλων*.

447. **περί-τριμμα**: cp. *τρῖμμι* 260. *περι-* is intensive, as in *περι-καλλής*, *περι-σκελής*. Demos. 18. 127 calls Aeschines *περίτριμμα ἀγορᾶς*; cp. *Ach.* 937 *τριπτὴρ δικῶν*. For the use of abstract substantives as concrete see GS. 41, K.-G. 1. 10.

449. **εἴρων**: see Starkie on *Vesp.* 174.

450. **κέντρων**: cp. *στίγων* and *πέδων*, also applied as *κέντρων* to slaves, according to the punishment deserved. Other comic names in *-ων* are *γάστρων*, *γλάμ-*, *γλίσχρ-*, *γλύκ-*, *κάνθ-*, *κύρτ-*, *πόσθ-*, *στράβ-*. Cp. *Shorty*, *Fatty*, and see Peppler 33 f. | **στρόφις**: Fick, Curt. *Stud.* 9 (1876), 177, treats of the formation in *-ις* which is not confined to comedy. | **ἀργαλέος**: = *λυπηρός*; common only in Homer, to judge from extant literature.

451. For the sophist-parasite see Eupol. 146 on Protagoras: ὃς ἀλαζονεύεται μὲν ἀλιτήριος | περὶ τῶν μετεώρων, τὰ δὲ χαμᾶθεν ἐσθίει.

455. ἔκ μου: the unemphatic pronoun after a prepos. is rare; E. 372 ἔκ σου, V. 1358 περί μου. K.-Bl. 1. 347.

456. τοῖς φροντισταῖς: *the Ruminators*. We might recall that a whole herd of these "ruminating" animals had probably just been exhibited by Amipsias in his *Connus*. See n. on 179.

457. λῆμα: used eight times by Arist., it belongs to elevated style, as is clear from the context and spirit on each occasion: E. 757, N. 457, 1350, Th. 459, R. 463, 500, 603, 899.

462 ff. Cp. the εὐδαιμονία of those initiated into the Eleusinian mysteries as told by Pindar frg. 114 Bergk[3] and Soph. frg. 753 (Plut. *Moral.* 21 f.).

465. ἆρά γε: V. 1337, Av. 668, 1221. ἆρα . . . γε V. 4, P. 114, Av. 307, Pl. 546. Cp. ἆρα δῆτα N. 1094, E. 322. O. Bachmann *s.v.*

470. ἐς λόγον ἐλθεῖν: so E. 806, 1300 (ξυνελθεῖν), but usually λόγους, as in V. 472 and Herodotus often. Cp. 252.

474. ἄξια σῇ φρενί: a like dat. with ἄξιος in A. 8, 205, E. 616, N. 1074, Av. 548. | σῇ φρενί: the article is rarely absent in prose when the possessive pronoun is used with a definite possession. But here the passage is lyric, as also 1166, Av. 456, 1759, L. 345; and Th. 912 is a quotat. from Euripides. In A. 1232, E. 732, 1341, Th. 514, the article is properly omitted, as the reference is indefinite. K.-G. 1. 627.

477. γνώμης ἀποπειρῶ: the same phrase Hdt. 3. 119. 5, Andoc. 1. 105, Isoc. 18. 39, Polyb. 35. 6. 3. Cp. Plato *Protag.* 311 *b* (ῥώμης ἀποπειρᾶσθαι).

479. αὐτὸν εἰδὼς ὅστις ἐστί: prolepsis; A. 117, 375, 442, E. 926, N. 95, 145, 250, 493, 842, 1148, 1185, P. 1162, L. 376, 905, Th. 1134, R. 436, 750, 932, 1454, Ec. 1125, Pl. 55, 56, etc. K.-G. 2. 577, and see n. on 1115.

480. ἐπὶ τούτοις: ἐπί of succession; A. 13, P. 1085, L. 1295, Th. 1045, Ec. 82, Pl. 57 (τἀπὶ τούτοις in the last two exx.).

483. ἦ : by origin an intensive (HA. 1037. 9) like *μήν* ; = *verily*, *ἀληθῶς*, *ὄντως* (Hesych.). It had interrog. function as *ἆρα* (from *ἄρα*, K.-G. 2. 144 f.) ; A. 749, 776, Pl. 869, etc. Note *ἀλλ' ἦ* interrog. in A. 424, 426, V. 8 (K.-G. 2. 528 f.) ; yet sometimes intensive (= *but surely*) in A. 1111, 1112, E. 1162 (K.-G. 2. 145). Distinguish from *ἀλλ' ἤ* after a negative expressed or implied (see n. on 361). Cp. *ἦ που* L. 1089, Pl. 970 ; Elmsley on Eur. *Med.* 1275. | μνημονικός : on the new affectation of adjectives in *-ικός* among the "enlightened" see Peppler *A.J.P.* 31 (1910), 428. — The question of memory was held important by the historic Socrates, according to Xen. *Mem.* 4. 1. 2.

491. τί δαί : *δαί* is used only after *τί* (*τίς*) and *πῶς*. Brugm. 547 notes that *δαί* : *δή* : : *ναί* : *νή*. Being colloquial, it is found but once (if at all) in Aeschylus, once (if at all) in Sophocles, not at all in historians and orators, yet seven times in the colloquial Euripides, and often of course in Plato and in Arist. *e.g.* 1266, 1275, A. 105, 612, 764, 802, etc. Cp. *τί δέ*, *τί δὲ δή*, *τί δῆτα*. Wehr 74–78, K.-G. 2. 134.

493. δέδοικα μή : followed by indic. expresses no real fear, but conviction (sugar-coated) ; for the indic. is the mood of fact. GMT. 369, K.-G. 2. 394.

496. ἀκαρῆ : neut. plur. as Bachmann *Conject. Arist.* 69, or acc. sing. (*sc.* *χρόνον*) as Blaydes, Kock, Kaehler, van Leeuwen.

499. On personal and undress search for stolen property see Isae. 6. 42, Plato *Legg.* 954 *a*, Gell. *Noct. Att.* 11. 18. 9, 16. 10. 8 quaestio furtorum cum lance et licio.

507. μελιτοῦτταν : *sc.* *μᾶζαν*. A good list of common ellipses is in Starkie *Vesp.* 106, or K.-G. 1. 265 ; see also n. on 1047.

508. Cave-oracle of Trophonius : Pausan. 9. 39. 2–14, Plut. *Moral.* 411 *f*, 590 *a*–92 *e*, Hdt. 1. 46, 8. 134, Philostr. *Vita Apollon.* 8. 19, Luc. *Dial. Mort.* 3. 2, Athen. 614 *a*. | εἰς Τροφωνίου : *i.e.* *ἱερόν*. For gen. of person or divinity after *εἰς* see 964, 996, E. 1235, V. 123, 1250, L. 2, 621, 725, 1064, 1070, 1209, Th. 89, R. 69, 118, 172, 1363, Ec. 420, Pl. 411, 621 ; Sobol. *Praepos.* 45. — So *ἐν* c. gen. E. 79, 400, 1238, N. 973, V. 642, L.

407, Th. 83, 795, R. 774; Sobol. 10. — So ἐκ c. gen. E. 464, P. 1149, 1154, L. 701, Ec. 443, Pl. 84, frg. 199; Sobol. 71.

509. **κυπτάζεις**: for frequentative and intensive verbs in *-άζω*, *-(σ)κάζω*, *-(σ)τάζω* see van Leeuwen *Enchir.* 356, Monro on *Od.* 13. 9, K.-Bl. 2. 262. Exx. *μολπάζω* R. 380, *ὀπάζω* E. 200, *χασκάζω* V. 695, *σαρκάζω* (*σαίρω*) P. 482, *κλαστάζω* E. 166, *ῥιπτάζω* L. 27, *νευστάζω*, *ἀγυρτάζω* (*ἀγείρω*), *βαστάζω*, *ὀνοτάζω*, etc.

510. **ἀλλ' ἴθι χαίρων**: a like formula in A. 1143, E. 488, V. 1009, P. 729. Exx. of the fairly complete parabasis in Arist. are A. 626–718, E. 498–610, N. 510–626, V. 1009–1121, Av. 676–800; of the incomplete form are A. 1143–73, E. 1264–1315, N. 1114–30, V. 1265–91, P. 1127–90, Av. 1058–1117, Th. 785–845, R. 675–737, Ec. 1155–62. See Gleditsch 239, Christ 665.

515. **τὴν φύσιν αὐτοῦ**: unusual position of reflexive; so in 905, P. 880, Av. 475, frg. 590. K.-G. 1. 620.

518–62. With the poet's use of the first personal pronoun throughout this parabasis cp. those passages where the third person drops into the first: A. 659–64 (*πνῖγος* of 1st parabasis), V. 1284–91 (antistr. of 2d parab.), P. 754–74 (last part of parab. with *πνῖγος*); also in letters, as in Thuc. 1. 128. 7 (Pausanias to king), 1. 129. 3 (king to Pausan.), Xen. *Hell.* 5. 1. 31 (Artaxerxes).

520. **οὕτω . . . ὡς**: cp. "*ita* me dii amant, *ut* ego nunc . . . laetor," Ter. *Heaut.* 4. 3. 8, Hom. *Il.* 8. 538, 13. 825, Luc. *Philopseud.* 27, Arist. *Thesm.* 469 (without ὡς); K.-G. 2. 494. — With this piece of saucy assurance cp. E. 230 as explained by van Leeuwen and accepted by H. Richards, *Class. Rev.* 16 (1902), 355.

522. **σοφώτατ' ἔχειν**: so ἔχειν intrans. with superlat. adverb *ἄριστα* (R. 1161, Th. 260), *ὀρθότατα* (Plato *Rep.* 297 *e*), with *ἑτέρως* (Pl. 371), *ἀναγκαίως* (P. 334), *οὕτω*, *καλῶς*, etc., very frequently.

523. **ἀνα-γεῦσαι**: perhaps no more than *γεῦσαι*. Cp. *ἀνα-πίνω*, *ἀνα-διδάσκω* (Thuc. 1. 32. 1, where see Steup).

528. **ἐξ ὅτου**: A. 17, Av. 322. *ἐξ ὅτουπερ* A. 596, 597, Pl. 85. *ἐξ οὗ* E. 4, 644, V. 887, L. 108, 759. *ἐξ οὕπερ* Av. 1515, L. 866. *ἐξ οὗ γε* A. 628. *ἐξ ὅτε* Av. 334. *ἀφ' οὗ* Pl. 968, 1113, 1173, frg.

31. In all these passages the aorist is used exc. in A. 17, 596, 597 (pres.), and A. 628 (perf.). | οἷς ἡδὺ καὶ λέγειν : many would emend ; the best suggestion by far is that of H. Weber *Aristoph. Studien* (1908), οἷς ἡ δίκη λέγειν *whose right and duty it is to speak, i.e.* the judges.

530. ἦν : so the Mss. For its retention, and not ἦ, see K.-Bl. 2. 222 top.

535. ἤν που : ἐάν (or εἴ) πως is more usual. GMT. 489.

537 ff. Arist. here plays the "high-and-mighty-mannered man." See notes on §§ 67 (17) and 98 of the Introd.

540. κόρδακα : a dance ἥτις αἰσχρῶς κινεῖ τὴν ὀσφῦν (schol.). It is ὁ ἀπονενοημένος who is able ὀρχεῖσθαι νήφων τὸν κόρδακα (Theophr. *Charac.* 6). Of rhythms, ὁ τροχαῖος κορδακικώτερος (Aristot. *Rhet.* 3. 8. 4). See also Luc. *De Saltat.* 22, 26, Poll. 4. 99, Athen. 630 *e*, Bekk. *Anecd.* 101. 17, Haigh 355, but especially W. Downs *Class. Rev.* 19 (1905), 399 f., and H. Schnabel *Kordax* (1910), who holds that the κόρδαξ, καλλαβίς, and μόθων were all of the same character and originated in pre-Dorian Peloponnesus, where they were primitively danced in honour of Artemis as part of the magic which induced fertility. — By various editors Arist. is believed to have had the κόρδαξ (or μόθων) danced at A. 251, 341, E. 697, N. 1206, V. 1481, 1528, P. 325, L. 798, 1044. | εἴλκυσε : cp. P. 328, Poll. 4. 105 σχιστὰς (ὀρχήσεις) ἕλκειν. Schnabel *Kordax* 29 takes ἕλκειν as the "drawing up of one leg close to the body," as seen in three of the dancers figured in Baumeister *Denkmäler* 3. 1963.

541. ἔπη : *verses*, specifically those which are simply declaimed or are chanted in recitative with instrumental accompaniment, in contrast to those sung in tune (μέλος). Thus Homer's verses are ἔπη (hence "epic"), and in the drama all trochaic, iambic, and anapaestic dimeters, trimeters, and tetrameters (unless incidentally used in μέλος). Christ 158, 676, Zielinski 289. Cp. Arist. E. 508, R. 358, 862, 885.

547. καινὰς ἰδέας : see n. on Introd. § 99.

550. οὐκ ἐτόλμησα : certainly it was not from magnanimity or

pity as is sometimes stated (*e.g.* by Busolt 3. 1124) that Arist. refrained from "jumping on" Cleon again. Those feelings are alien to Old Comedy celebrating the Dionysia (see notes on §§ 67 (27–29) and 97 of the Introd.). The poet's claim is not that he is magnanimous but that he never repeats himself — the ὅς-clause (v. 549) offering proof of his pretension ἀεὶ καινὰς ἰδέας εἰσφέρων of v. 547.

551. **Ὑπέρβολος**: first heard of *c.* 428 B.C. in Cratinus' Ὧραι (frg. 262); then, in order of time, in Arist. A. 846, E. 739, 1304–15, 1363, N. 623–25, 876, 1065, Crat. 196 (Πυτίνη), V. 1007 (see too Andoc. in schol.), Com. Adesp. 2 (schol. on E. 1304), Eupolis' Μαρικᾶς (421 B.C.), Arist. *Pax* 680–92, 921, 1319, Leuco's Φράτερες (frg. 1), Hermip. Ἀρτοπώλιδες (420 B.C.), Plato com. Ὑπέρβολος (419 B.C.), Arist. *Nub.* 551–58. In 417 he was ostracized (schol. *Eq.* 855, Plut. *Alcib.* 13, *Nic.* 11, *Aristid.* 7, Plato com. 187); in 411 assassinated in Samos (Thuc. 8. 73. 3, Arist. *Th.* 840, Polyzelus 5 (K. 1. 791), Theopompus in schol. *Vesp.* 1007). Lastly we hear of him in Hades (*Ran.* 569) as the patron of slaves. See also Isoc. 8. 75, Luc. *Tim.* 30, and an excellent account of him in Couat 156–61. On the date of his ostracism: Busolt 3. 1257. | **ὡς**: Nilsson 132 notes that in Arist., as regularly in prose, the temporal ὡς-clause always precedes the main clause, while the causal ὡς, like the causal ἐπεί (n. on 208), always follows. Exx. of ὡς temporal: E. 62, V. 673, 1304, 1308, 1476, P. 612, 632, 836, etc.

553. **Εὔπολις**: greatest of Aristophanes' rivals, mentioned by name only here in the extant plays, but if we may trust the scholia constantly alluded to with the disapproval natural to a rival. | **παρείλκυσε**: παρά as in παρα-βαίνειν used of the *coming forward* (παράβασις) of the chorus or of an orator upon the βῆμα. Cp. παρ-άγω R. 1054, παρα-κύπτω A. 16.

554. The charge of literary theft is a pleasantry often indulged in: *infra* 559, frg. 54, Crat. 200, 307, Hermip. 64, Eupol. 78, Lysip. 4 (K. 1. 701). See n. on Introd. § 67 (17). | **κακὸς κακῶς**: so κακὰ κακῶς E. 189, with variants in Pl. 65, 418, 879; καλὴ καλῶς

A. 253, P. 1330, Ec. 730 ; *αἰσχρὸς αἰσχρῶς, ψυχρὸς ψυχρῶς* Th. 168–70 ; *πολλὴ πολλοῦ* R. 1046. K.-G. 2. 602.

556. **Φρύνιχος**: a comic poet of the second rank, competing with Arist. in 414 and 405 B.C. His *Μονότροπος* took third prize when the *Birds* took second; his *Μοῦσαι* second when the *Frogs* took first.

557. **Ἕρμιππος**: known not only for his comedies, but also for his indictment of Aspasia on the charge of impiety and immorality (Plut. *Peric.* 32, Athen. 589 *e*, Busolt 3. 828).

559. **εἰκούς** : = *εἰκόνας*, as *μείζους* = *μείζονας*. For inflect. *εἰκώ*, *-οῦς*, acc. *-ώ*, see K.-Bl. 1. 497.

562. **εἰς τὰς ὥρας τὰς ἑτέρας**: cp. R. 380 *εἰς τὰς ὥρας*, Th. 950 *ἐκ τῶν ὡρῶν εἰς τὰς ὥρας*, Eur. *Iph. A.* 122 *εἰς τὰς ἄλλας ὥρας*, Hom. *Od.* 9. 135 *εἰς ὥρας*, Hom. *Hy.* 26. 12 *δὸς δ' ἡμῖν χαίροντας ἐς ὥρας αὖτις ἱκέσθαι*, | *ἐκ δ' αὖθ' ὡράων εἰς τοὺς πολλοὺς ἐναυτούς*, Plato *Epist.* 7. 346 *d μένε τὸν ἐναυτὸν τοῦτον, εἰς δὲ ὥρας ἄπιθι*, Theocr. 15. 74 *κεἰς ὥρας κἤπειτα, φίλ' ἀνδρῶν, ἐν καλῷ εἴης*, Anth. Pal. 12. 107 *εἰς ὥρας αὖθις ἄγοιτε καλόν*.— For the various meanings of *εἰς* temporal, *e.g.* in *εἰς ἑσπέραν*, *toward* or *in* or *during* or *until*, see Sobol. *Praepos.* 56, K.-G. 1. 470.

562. **δοκήσετε**: the poetic forms *δοκήσω* and *ἐδόκησα* for *δόξω* and *ἔδοξα* are not used by Arist. in iambic trimeter ; R. 737, 1485. In V. 726 *δεδόκηται*. K.-Bl. 2. 403. | The *πτῖγος* expected at this point may not have been written because the scheme of the Eupolidean verse (the peculiarity of which is that it provides breathing places) does not readily lend itself to the construction of a long passage without breathing places.

563–74. In tone, as well as in their opening phrases, metres, and otherwise, the parabasis odes of Arist. seem to Rossbach-Westphal (*Specielle Metrik*[3] 402) to have parodied or at least strongly suggested well-known lyric or tragic choruses ; *e.g.* A. 665, E. 1264 (from Pindar, schol.), N. 595 (Terpander, schol.), P. 775. (Stesichorean, schol.), R. 675. Others of a hymnal character begin at E. 551, 581, Av. 738, 769.

575. **προσέχετε**: for this Ms. reading as against the proposed

πρόσχετε (also for προσεχέτω 1122) see Zacher 85. On the resolution in this 7th foot of trochaic tetrameter see Christ 295 f.

576. μεμφόμεσθα: -μεσθα is freely used in all metres when needed by comedy and tragedy alike. Speck 40 lists Aristophanic usage; see K.-Bl. 2. 61 Anm. *Infra* 1116, 1353, 1375.

577. ὠφελοῦσαι: this reading of R, adopted by Blaydes, is easily defended by A. 1165, V. 135, P. 1242 ff., Av. 47, 1293, Soph. *O.T.* 60, Xen. *Oecon.* 1. 14, *Hiero* 4. 6, 6. 15, *Anab.* 7. 6. 37. K.-G. 1. 47.

579. αἵτινες: not ὅστις, but ὅς, is the commoner relative in concessive clauses. Sobol. *Synt.* 171 counts 11 exx. in Arist. of ὅς concessive (E. 521, 535, 781, N. 1226, V. 684, Th. 793, 842, R. 1058, Ec. 93, 402, Pl. 282) and but 4 of ὅστις (A. 57, E. 876, N. 579, frg. 221. 1). For ὅστις causal see n. on 1158 *infra*.

580. ξύν: only in parody and in lyrics does Arist. allow himself the old free use of σύν, viz. in N. 604, V. 1081, P. 357, Av. 1722, L. 1039, Th. 102, 716, 1034, R. 444, 1207, 1289. Elsewhere he conforms to prose usage, employing it only in the phrases σὺν θεῷ (θεοῖς) V. 1085, R. 1199, Pl. 114; σὺν ὅπλοις V. 359, L. 555, 558; σὺν ὁπλίταις L. 1143; οὐδενὶ (μηδενὶ) σὺν νῷ N. 580, as in Plato; and finally in the sense *including*, frg. 100. 4. Sobol. *Praepos.* 32–34, Starkie *Vesp.* 359. — The position of prepos. between adj. and subst. is fairly common in poetry (as in Latin prose), *e.g.*, Aesch. *Prom.* vv. 2 (ἄβροτον εἰς ἐρημίαν), 15, 66, 117, 143. K.-G. 1. 555.

580. ψακάζομεν: in A. 171 the διοσημία which causes the dismissal of the ἐκκλησία is a drop of rain. Cp. Aristot. *Ath. Pol.* 44. 4 (εὐσημία), Arist. *Eccl.* 791 ff.

581. Those who force the text find real eclipses therein, and refer to that of the moon Oct. 9, 425 and of the sun visible in Athens March 21, 424 B.C. from 8 to 10.15 A.M. (Thuc. 4. 52. 1), thus fixing the elections here referred to as those of the spring of 424, when Cleon was indeed elected general. So Busolt 3, 1124, Beloch 1. 548 Anm. 4, Keck *Quaestt. Arist.* (1876) 61, Steup doubtfully at Thuc. 4. 52. 1, Swoboda *Hermes* 28 (1893), 545. —

But if the language be taken as in the text-notes, then the spring elections of 423 may be meant, just before the production of the original *Clouds*, though there is no record extant of Cleon's election that year. So Bücheler *Jbb. f. klass. Phil.* 83 (1861), 659; Kirchner *Rh. M.* 44 (1889), 155; van Leeuwen *Nub.* (1898). — If, however, these verses belong to the revision, they may refer to the election of 422 for the campaign against Amphipolis. So Gilbert *Beiträge* (1877) 201; Weyland *Philol.* (1876) 73; Kaehler *Nub.* (1887), Kock *Nub.* (1894). But in this case, since they refer to Cleon as living (591 ff.), they could not have been written (as were vv. 518–62) after the battle of Amphipolis; for in that battle Cleon was slain.

583. A quotation in part from Soph. *Teucros* (frg. 520) *οὐρανοῦ δ' ἄπο | ἤστραψε, βροντὴ δ' ἐρράγη δι' ἀστραπῆς.*

584. **ἥλιος**: had threatened the like in Hom. *Od.* 12. 383 *δύσομαι εἰς Ἀΐδαο καὶ ἐν νεκύεσσι φαείνω.*

587. Athens' good luck despite her ill counsel was proverbial; Ec. 473, Eupol. 205.

588. **προσ-εῖναι**: used of qualities permanent and characteristic; E. 217, V. 1075, Herod. *Mim.* 1. 20, Plat. *Menex.* 234 *c*, Antiphon. 5. 9. Cp. the use of *πρός* c. gen. E. 191, V. 369, 1014, Th. 177, R. 534, 540, Pl. 355, Xen. *Anab.* 1. 2. 11, *Mem.* 2. 3. 15.

589. **ἐπὶ τὸ βέλτιον**: 594, Ec. 475. *ἐπὶ τὰ βελτίω* V. 986, *ἐπὶ τὸ ἄμεινον* Demos. 43. 66, *ἐπὶ τὸ χεῖρον* Xen. *Cyr.* 8. 8. 2.

592. **τούτου τὸν αὐχένα**: Sobol. *Praepos.* 111 finds this predicate position of *τούτου* only four times in Arist. — A. 431, N. 592, L. 680, Th. 538. — viz. "cum genitivo sustinetur pondus orationis." K.-G. 1. 619.

593. **εἰς τάρχαῖον**: adverbial phrase; cp. *εἰς τάχος* A. 686, *εἰς εὐτέλειαν* Av. 457, *εἰς κύκλον* (= *κυκλόσε*) Th. 954, *εἰς τὰ πολλά* (= plerumque) frg. 580. 2. Sobol. *Praepos.* 61.

594. **συνοίσεται**: the middle voice belongs rather to Hdt. than to Attic usage. Proposed emendations are *συμβήσεται* (Kock), *ἀποβήσεται* (Kaehler), *ξυστήσεται* (van Leeuwen).

595. **ἀμφί μοι αὖτε**: on the original Terpandrian prelude from

which this is borrowed, see Smyth 168. Cp. Hom. *Hy.* 22 ἀμφὶ Ποσειδάωνα θεὸν μέγαν ἄρχομ' ἀείδειν, 33 ἀμφὶ Διὸς κούρους ἑλικώπιδες ἔσπετε Μοῦσαι, Eur. *Troad.* 511 ἀμφί μοι Ἴλιον, ὦ Μοῦσα . . . ἄεισον . . . ᾠδάν. Other dithyrambic passages where, after suspension, the verb does at last appear (unlike the present passage) are : R. 708–14, Av. 739–45, 769–72, Pl. 302–06. | **αὖτε**: V. 1015 (anap. tetram.), P. 1270 (dactylic), L. 1296 (lyric). K.-G. 2. 279, Starkie on *Vesp.* 1015.

599. **μάκαιρα**: incorporation into the relative clause, as in 863, P. 676, Av. 144, L. 61–63, 96, Th. 502, Pl. 365, 933. HA. 995, K.-G. 2. 416 ff.

600. **οἶκον**: see Hdt. 1. 92, 2. 148, Liv. 1. 45, Dion. Halic. *Antiq.* 4. 25 for this older temple and its gifts from Croesus; for both temples, older and later, Strabo 640 f., Pliny 36. 95. On the (sacred) dances of the Lydian maids, cp. L. 1308 f., Autocr. frg. 1 (K. 1. 806).

604. **σὺν πεύκαις**: is lyric for *μετὰ δᾴδων* (schol.), or *δᾴδας ἔχων*, as in 543. See n. on 580 for *σύν*.

609. The Cleon-**χαῖρε** story told by the schol. here and on Pl. 322, and by Luc. *Pro Lapsu* 3 seems to have been finally explained by G. A. Gerhard *Phil.* 64 (1905), 38 ff. Cleon in his despatch from Pylus to the Athenians had bidden them *χαίρειν*, then briefly announced his victory (cp. *veni, vidi, vici*), whereat the people rejoiced. Later, the victory proved a burden on their hands, whereupon Eupolis, probably in his *Χρυσοῦν Γένος* (frg. 308), twitted Cleon with being the first to bid Athens rejoice when causing her grief. (One need not follow Gerhard in altering *πρῶτος* to *πρῶτον*.) Later again, in the first century A.D., a certain Dionysius wrote a book on Greetings, misunderstood the Eupolis passage, and explained that Cleon was the first to use "*χαίρειν*" in letters. Hence the story of scholiasts and Lucian.

614. **Σεληναίης**: on the Attic liking for forms in *-αία, e.g. πυλαία* for *πύλη, ὡραία* for *ὥρα*. see schol. here, and Bekk. *Anecd.* 22. 28, 73. 31. For the admissibility of the Ionic form *-αίη* in troch. tetram., see H. Richards *Arist. and Others*, 119 and 124; Zacher

121 (on Ἀθηναίη in *Eq.* 763), Speck 16, Smyth *Ionic Dialect* 79.

615 ff. On this passage see A. Mommsen *Chronologie* (1883) 416–21, who assumes that it was written 419 B.C. On the other hand, Adolf Schmidt, *Handbuch der gr. Chronologie* (1888) 186 and 610, dates the condition of the calendar as here described at 424/3, and hence the passage may be part of the original play. Also Busolt 3, 1184 dates Hyperbolus as ἱερομνήμων at 424/3. For the confusion wrought by a confused calendar see B. Keil *Hermes* 29 (1894), 344 ff.

616. ἄνω τε καὶ κάτω: varied by omitting now τε, now τε καί; A. 21, E. 866, P. 1180, Av. 3, L. 709, Th. 647, Plato *Phaedr.* 272 *b*, 278 *d*, *Gorg.* 493 *a*, 511 *a*, etc.

622. τόν: by Weber 173 the Homeric ἔτην is suggested as more fitting than the article to the Homeric Memnon.

623. ἀνθ' ὧν: = διό, *quamobrem*; so A. 292, Ec. 17, Pl. 840. In N. 1310 (if correctly supplied by Reisig's conjecture) it is equiv. to ἀντὶ τούτων ἅ. In Pl. 434 it is equiv. to the ὅτι of Th. 202, Ec. 394, the ὡς of V. 267, the ὅ of Hom. *Il.* 21. 150, the οὕνεκα of *Il.* 9. 505. Sobol. *Praepos.* 108.

624. Amphictyonic League: Busolt 1. 684–88, Bury 159 (very brief). For classical references see L. and S.

626. So Solon ἠξίωσεν Ἀθηναίους τὰς ἡμέρας κατὰ σελήνην ἄγειν (Diog. Laert. 1. 59).

627. Ἀναπνοήν: in his book περὶ φύσεως Diogenes of Apollonia says ἄνθρωποι καὶ τὰ ἄλλα ζῷα ἀναπνέοντα ζώει τῷ ἀέρι, καὶ τοῦτο αὐτοῖς καὶ ψυχή ἐστι καὶ νόησις . . . πάντων τῶν ζῴων ἡ ψυχὴ τὸ αὐτό ἐστιν, ἀὴρ θερμότερος μὲν τοῦ ἔξω ἐν ᾧ ἐσμεν, τοῦ μέντοι παρὰ τῷ ἡλίῳ πολλὸν ψυχρότερος (Diels 348 f.).

630. σκαλαθυρμάτια: see n. on 130 σχινδαλάμους. | ἄττα: colloquial; in Arist. and Plato often (V. 55, P. 704, Av. 1514, Th. 423, R. 173, 925, 936, etc.), in only a few orators and rarely. On the formation, K.-Bl. 1. 611 f.

631. ὅμως γε μήν: 822, L. 144; cp. ὅμως γε μέντοι V. 1344, R. 61; ἀλλ' ὅμως 587, 1363, A. 402, 408, 956, E. 391, V. 1085, Av. 1224,

L. 275, 292, 500 (ἀλλ' . . . ὅμως), 825, R. 43, 602, Ec. 413; ὅμως δέ 1369, P. 1216, Th. 471, R. 870, Ec. 266, 326 (ὅμως δ' οὖν), 1105, 1137, Pl. 1084; δ' ὅμως A. 455, V. 951, P. 481, Av. 452; ἀτὰρ ὅμως V. 981; ὅμως V. 92, Av. 83, Ec. 860, 889.

633. ἐξ-ει: when an interrog. fut. indic. is equiv. to an imv., οὐ or οὔκουν (see n. on 1253) usually precedes (GS. 271); yet as here the negative is wanting in 1299, V. 671, P. 259, Av. 1572, Ec. 1083. Cp. ὅπως c. fut. indic., n. on 257.

636. One should compare Molière *Le bourgeois gentilhomme* 2. 6 for the instruction of that other ὀψιμαθής, Mons. Jourdain, in the difference between poetry and prose.

640. παρ-εκόπην: as παρὰ νόμον means *beside* or *off the line of the law*, so παρά in composit. often means *off, awry, mis-;* it is the *crazy* prepos. as in παρά-νοια, παρα-φρονέω, -ληρέω, -πλήττω, -κρούω, -παίω, -λέγω, -κόπτω, -ποιέω, -ποδίζω, etc.

644. ὤνθρωπε: not ὦν ἄρωπε; K.-Bl. 1. 331.

651. κατ' ἐνόπλιον: Goodell *Chapters on Greek Metric* 188, Rossbach 129 f., Christ 153, 216, 391.

652. νὴ τὸν Δί, ἀλλά: emotion often demands satisfaction first with an exclamation; then follows the rational conjunction; 1228, V. 217, 231, 912, Av. 954, L. 609, 927, Th. 259, R. 285, Pl. 202, Plato *Gorg.* 463 *d*, 481 *c*. So vocatives precede; Av. 268 ὠγάθ' ἀλλ' οὖν, P. 250 ἰὼ Σικελία καὶ σὺ δέ, Eur. *Phoen.* 1671 ὦ φίλτατ' ἀλλά, Plato *Rep.* 328 *c*, *Euthyd.* 293 *b*, *Legg.* 890 *d*, 963 *b*, Xen. *Mem.* 1. 3. 13, 2. 1. 26, 2. 9. 2. K.-G. 1. 50; n. on 1364; and cp. further V. 524 εἰπέ μοι τί δέ, Av. 88 εἰπέ μοι σὺ δέ, A. 4 φέρ' ἴδω τί δέ, etc.

653. ἄλλος ἀντί: for ἄλλος ἤ; so in Aesch. *Prom.* 467, Soph. *Aj.* 444, *O.C.* 488, *Tr.* 1226, Eur. *Hel.* 574. So ἀντί after κρεῖττον V. 210, πρότερον Ec. 925, etc.

655. ἀγρεῖος: only here and in Th. 160 in the classical period; perhaps a metrical variant of ἄγριος. | οἰζυρέ: has short *υ* in Arist. (V. 1504, Av. 1641, L. 948), long *υ* in Homer. K.-Bl. 1. 307.

659. ἄρρενα: Aristot. *Rhet.* 3. 5 Πρωταγόρας τὰ γένη τῶν ὀνομάτων διῄρει, ἄρρενα καὶ θήλεα καὶ σκεύη. On the ὀρθοέπεια of

Protag. and his ὀρθότης in general see Plato *Phaedr.* 267 *c*, *Crat.* 391 *c*, *Protag.* 339 *a*, Aristot. *Poet.* 19, Plut. *Feric.* 36, Diog. Laert. 9. 53 f., Zeller *Phil. der Griechen* 1^5. 1141 f., and (on the attempt of Protag. to rationalize grammar) by all means Gomperz 1. 443–45.

666. On ἀλέκτωρ as feminine see Athen. 373 *e*, Rutherford *New Phrynicus* 307.

670. **μάλ' αὖθις** : P. 5, Av. 1415, Pl. 935, Aesch. *Agam.* 1345, *Cho.* 654, 876, Soph. *Phil.* 793. Cp. πάλιν αὖ(θις), αὖθις αὖ, and even αὖ πάλιν αὖθις *infra* 975.

680. **Κλεωνύμη** : other men turned women are Ἀμυνία 690, Σμικύθη E. 969, Pediatia (Hor. *Sat.* 1. 8. 39), Gaia Caesar (Tac. *Ann.* 6. 5).

681. **ἔν ἔτι γε περί** : according to Blaydes seven Mss. read ἔτ' ἔτι γε while RV and seven others omit ἔτ'. But ἔτι γε περί is unmetrical. For ἔν ἔτι cp. V. 818, Ec. 655. Surely this makes a better verse than ἔτι δέ γε περί (Kock and Kaehler). As for ἔτι δή γε (van Leeuwen, Hall and Geldert) the collocation δή γε is very doubtful (K.-G. 2. 130).

686. **Φιλόξενος** : son of Eryxis, the καταπύγων of V. 84, Eupol. 235, Phryn. 47, and the unworthy pupil of Anaxagoras (Athen. 220 *b*), who wished for the neck of a crane, the longer to enjoy his food (Athen. 6 *b*). It is probably his son Eryxis, named from the grandfather, who is mentioned in *Ran.* 934. | **Μελησίας** : possibly the son of Pericles' antagonist Thucydides, son of Melesias. | **Ἀμυνίας** : son of Pronapes, assailed by Arist. in V. 74, 466, 1267–74, by Crat. in Σερίφιοι (frg. 212), and by Eupol. in Πόλεις (209), as a φιλόκυβος, κομήτης, πένης, ἀλαζών, κόλαξ, συκοφάντης, and παμπρεσβευτής to the Thessalians. His course to the crows seems rapid; he appears in *Nubes* and disappears in *Vespae*. To this same period Eupolis' Πόλεις certainly belongs (van Leeuwen making it probable that it competed with *Vespae*), hence probably also the play of Cratinus and Com. Adesp. 39 (K. 3. 405). I see no reason for not identifying him with the Amynias figuring in this play. In v. 31 he has been already selling off, in

1258 he suffers final bankruptcy. Immediately after the *Clouds* he perhaps got appointed on the embassy abroad — an old trick for young debtors, as *Ach.* 613–17 shows. But whenever he may have played the mis- (or Miss) ambassador to Thessaly (V. 1265 ff.), he was back in Athens at the time of the *Vespae*, as proved by its v. 74 (οὗτοσί), 1268 (οὗτος), 1273 (imperf. ξυνῆν). This last against Starkie; Meyer 4. 404 f.

692. **οὔκουν δικαίως, ἥτις**: the same formula in 1377, P. 865, Pl. 1124. | **οὐ στρατεύεται**: in his interpretation of this and other items here, Kaibel surely goes too far in *Hermes* 30 (1895), 441–46.

698. **παρά**: *beside, except;* in the same negat. phrase with ἄλλα or ἄλλο V. 1166, P. 110, Plato *Phaed.* 80 *b*, 107 *a*, *Gorg.* 507 *a*, Demos. 18. 235, and often; also freely after a comparative expressed or implied, in the sense *than*. F. H. Rau in Curt. *Stud.* 3. 75.

699. **οἵαν δίκην**: cp. Th. 651 κακοδαίμων ἐγώ, εἰς οἵ' ἐμαυτὸν εἰσεκύλισα πράγματα. Whether we translate by exclamat. *what* or demonstr. *such*, the logical relation to the preceding is the same, viz. causal, and measuring. See notes on 209 and 1158. Cp. 1208, V. 188 ὦ μιαρώτατος, ἵν' ὑποδέδυκε, Th. 878 ὦ δύστηνος, οἷ πεπλώκαμεν, K.-G. 2. 439.

704. **ἐπ' ἄλλο πήδα**: the same advice to Eur. and Aesch. in *Ran.* 1103, ἀλλὰ μὴ 'ν ταὐτῷ καθῆσθον.

707 ff. Mazon 57 shows it to be probable that the posture of Streps. (prostrate and covered) is as much a parody on Eur. *Hecuba* 154 ff. as his words.

711 ff. Exx. of ὁμοιο-τέλευτον in Arist. are found in A. 199, 269 f., 549–52, 595–97, 688, 1003–06, 1008 f., 1015 f., 1126 f., 1208 f., 1219–21, E. 115, 166 f., 1057, N. 13, 241, 335, 484 f., 494–96, 711–15, 1456 f., 1504 f., V. 65 f., 968 f., 973 f., 999 f., P. 152 f., 291, 320, 380 f., 540–42, 1330 f., Av. 1271 f., L. 457–61, Th. 198 f., R. 463, 740, 841 f., 1001 f., 1478, Ec. 838–40, Pl. 288, 513 f.; Peppler 15. Cp. also A. 575 (λόφων λόχων), 1074, V. 277 (γέροντος ὄντος), Th. 30 (-ποιός, ποῖος), Pl. 1034 f. (κατα-

τέτηκ', κατασέσηπας), and see n. on 718. — For Homer, and a warning against too readily assuming sound-play, see van Leeuwen *Enchir.* 2. — From ὁμοιοτέλευτον sprang modern rhyme; E. Norden *Die antike Kunstprosa* (1898) 810–70. | On the sad anapaests here see Christ 262 f., Rossbach 154.

718. φροῦδα . . . φρούδη: for comic iterations see P. 183, Av. 115, 974, Th. 168–70, R. 1208, Ec. 221, 773, 799, 862, Pl. 833.

722. ὀλίγου: A. 348, 387, V. 829, Th. 935. K.-G. 1. 387 incline to take the gen. as originally one of *time within which*, then as adverbial, *almost*. Cp. πολλοῦ 915, and πόσου χρόνου *since when?* A. 83.

723. οὗτος: and αὖτη = *there* or *here*, are much used in addressing a person, either without an added σύ (732, 1502, Av. 49, 57, 225, 274, 354, 658, 933, and often) or with σύ, as in A. 564, L. 728, Av. 1199, etc. Cp. Italian *quella giovane;* see van Leeuwen on *Vesp.* 1 Append. Cp. also other Greek adjectives where English employs adverbs or adverbial phrases, as πρῶτος, δεκαταῖος, σκοταῖος, μεσημβρινός. K.-G. 1. 273–76.

727. μαλθακιστέα: plural impersonal verbals in -τέα are found in A. 394, 480, L. 122, 124, 411, 450, R. 1180, Pl. 1085. The whole number of such in Greek from Hom. to Aristot. is very small. C. E. Bishop *A. J. P.* 20 (1899), 125 ff.

729. τίς ἂν δῆτα is taken as the tragic wish-question (= *utinam aliquis*) by Blaydes and Kaehler; for the formula see K.-G. 1. 235. Van Leeuwen takes it rather as an indignant question (*quis tandem*), and otherwise interprets differently. It must be conceded to van L. that the almost invariable form of these wish-questions is not τίς ἄν but πῶς ἄν. I note but three passages where τίς ἄν is so taken (Aesch. *Agam.* 1450, Soph. *O.C.* 1100, Eur. *Alcest.* 213), while πῶς ἄν is found in Soph. *Aj.* 387, *El.* 660, *O.T.* 765, *O.C.* 1457, *Phil.* 531, 794, 1214, Eur. *Alcest.* 864, *Her. Fur.* 487, *Hippol.* 208, 345, *Iph. T.* 627, *Med.* 97, 173, *Orest.* 1052, *Suppl.* 796, Arist. A. 991, E. 16, 1324, P. 68, Th. 22. Further, δῆτα nowhere appears in these wish-questions (except in *O.T.* 765, if indeed that be a wish-question), whereas it fre-

quently appears in others, as after τίς ἄν in Arist. E. 1209, V. 1176, after πῶς ἄν in E. 17, 82, N. 79, Av. 201, L. 912. — And yet the interpretation of Blaydes seems preferable.

731. φέρε νυν ἀθρήσω : for φέρε with aor. subjv. ἴδω see n. on 21. With aor. subjv. of other verbs φέρε is used in E. 113, N. 731, V. 54, 148, 848, 993, 1497, P. 234, 361, 959, 969, L. 238, 864, 890, 916, Th. 915, Ec. 28, Pl. 768, 964 ; with present subjv. V. 906, 990, P. 252 ἐπιχέω (aor.?), R. 291, 502, Ec. 725, 869, Pl. 790 ἐπιχέω (aor.?) ; with aor. subjv. in quest. E. 706, V. 826.

732. μὰ τὸν κτέ. : the same verse-end in A. 59, 101, E. 14, 1041, P. 16, Av. 263, 439. Cp. μὰ τὸν Δί', ἐγὼ μὲν οὔ Av. 1497, Ec. 553, Pl. 359, 444, 971.

739. ὅπως ἄν : c. subjv. as an object-clause ; GMT. 348, K.-G. 2. 375.

742. ὀρθῶς διαιρῶν : on this Socratic and sophistic business of διαίρεσις see Plato *Charm.* 163 *d*, *Phaedr.* 266 *b*, 273 *e*, *Protag.* 339 *a*, 341 *c*, *Lach.* 197 *d*, Xen. *Mem.* 4. 2, 4. 5. 12, and perhaps Thuc. 1. 84. 3 where the Spartan Archidamus boasts that his people, unlike some others, believe τὰς προσπιπτούσας τύχας οὐ λόγῳ διαιρετάς.

743. ἀπορῇς : admits not only the acc. of a neuter pronoun or adj. (ταῦτα, ὅ, etc.), but also a substantive acc., as τὸ πῦρ ἀπορῶ Plato *Crat.* 409 *d*.

748. τὸ τί : 775, V. 818, P. 696, 826, Av. 1039, R. 7, 40, Pl. 902 ; cp. ὁ ποῖος 1233, 1270, A. 418, 963. K.-G. 1. 625.

749 f. τὸ παλαιὸν ᾠόντο αἱ φαρμακίδες τὴν σελήνην καὶ τὸν ἥλιον καθαιρεῖν (schol. Apoll. Rhod. 3. 533). See Plato *Gorg.* 513 *a*, Menander Θετταλη (K. 3. 65) a comedy "complexa ambages feminarum detrahentium lunam," Verg. *Ec.* 8. 69, Ov. *Metam.* 7. 207, 12. 263, Tibull. 1. 2. 43, 1. 8. 21 ; Rohde 2. 88. | εἰ : *supposing ;* cp. L. 191, and questions of the type τί δῆτ' ἄν 154, 769, L. 399, or τί δ' ἄν Th. 773.

755. ὁτιὴ τί δή : *quia quid?* so Pl. 136. Variations of the simple quest. τί for διὰ τί are numerous, as τιή (E. 126, 731, P. 927, Ec. 796, 1086), τιὴ τί δή (V. 1155, P. 1018, Th. 84), ὁτιὴ

τί (N. 784), *ὁτιὴ τί δή* (here), *ὅτι δὴ τί γε* (Plato *Charm.* 161 *c*), *ὅτι δὴ τί μάλιστα* (Plato *Rep.* 343 *a*), *ὅτι τί μάλιστα* (Plato *Rep.* 449 *c*), *ἵνα τί* (P. 409, Ec. 719), *ἵνα δὴ τί* (N. 1192, Ec. 791). — *τιή* is from *τί ἦ* (K.-G. 2. 145).

761. εἶλλε: whether the writing should be *εἴλλω* or *ἴλλω* is disputed; K.-Bl. 2. 412. It is not common in Attic prose; *ἀν-ίλλω* and *ἐν-ίλλω* in Thuc., *ἐξ-ίλλω* in Demos.; but *ἀπ-είλλει* is cited by Lysias 10. 17 from Solon's laws as an antiquated word needing interpretation.

763. μηλολόνθην: *ξωύφιόν ἐστι χρυσίζον κανθάρῳ ὅμοιον, ὃ λαμβάνοντες οἱ παῖδες ἀποδεσμοῦσι λίνῳ καὶ ἐκπεταννύουσι* (schol.). Cp. V. 1341 and Herodas frg. 14. (Crusius) *ἦ χαλκέην μοι μνῆαν ἦ κύθρην παίζει, | ἦ τῇσι μηλάνθῃσιν ἄμματ' ἐξάπτων | τοῦ κεσκέου μοι τὸν γέροντα λωβῆται.* See further Starkie *Ach.* p. 254 for Eustath. 1243. 33 and for continuance of chafer-sport in modern Crete.

768. ὕαλον: then a rarity in Greece: A. 74, Hdt. 2. 69 (*ἀρτήματα λίθινα χυτά*), Athen. 465 *c*. Fowler and Wheeler *Handbook of Grk. Archaeol.* (1909) 419 f.; H. Blümner *Technologie* 4. 382.

773. οἴμ': elision of *-οι* as in 1238 and often. So perhaps in *μοι* after the verb *ἀρέσκω* (A. 189, E. 359, V. 776, etc.); see n. on elision of *-αι*, v. 7.

778. καὶ δὴ λέγω: in ready compliance with a request, the verb of the request is repeated (usually in the present) with *καὶ δή*; "*even now* or *already* I am doing it." So 1097, P. 327, Av. 175, 550, Ec. 1014, Pl. 227; see n. on 906, K.-G. 2. 125. Since *ἦ δή* seems to be the original of *ἤδη*, and since *νῦν δή* (*just now*) is often written *νυνδή*, we might write this formula *καιδή*; cp. *ἤτοι, μέντοι, τοίννυν, δήπου*, etc.

779. πρόσθεν: "everywhere else in Arist., as in Thuc., has the local sense" (O. Bachmann *Conject. Arist.* 49). But here, too, it may be taken locally, referring to the court-roster.

784. ναί: in entreaty; cp. P. 1113, Eur. *Hippol.* 605, *Iph. A.* 1247. K.-G. 2. 148.

785. καί: before verb; see n. on 840.

789. ἀποφθερεῖ: one may go *ἐς κύρικας* by the simple verb

φθείρομαι, or by the compounds ἀπο-, ἐκ-, προσ-, or ἀνα-, all roads alike leading to Hades. Also one can ἔρρειν, βάλλειν, αἴρεσθαι, βαδίζειν, πλεῖν, or σχεῖν ("put in to shore") ἐς κόρακας. "ὡς ἀλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀΐδης." For exx. of compounds see E. 892, P. 72, Av. 916, Ec. 248.

791 ff. It is noteworthy how many Greek dramas at very near the middle point take up a new subject, enter a new phase, introduce a new personage as centre of interest, or proceed from prayer and preparation to fulfillment and result. If one is interested, let him turn, having noted the whole number of verses in each play, to Aesch. *Prom.* 562, *Pers.* 526, *Suppl.* 523, *Agam.* 782 (or 810?), *Cho.* 510, *Eum.* 566; Soph. *Aj.* 719, *O.T.* 726, *O.C.* 886, *Ant.* 626, *Tr.* 662, *Phil.* 729; Eur. *Alcest.* 567, *Bacch.* 660, *Hec.* 657, etc.; Arist. A. 626, E. 691, N. at this point, V. 760, etc. Here the centre of interest shifts from father to son. — The principle of symmetry seems to work as imperiously in the Greek drama as it does in a Greek sentence when dividing it into two balanced clauses marked by μέν . . . δέ.

792. ἀπο . . . ολοῦμαι: tmesis is said to be employed by Arist. only in epic and tragic phrases or parody, and in lyric passages, and usually with only single monosyllabic words intervening, as δέ, τε, γάρ, οὖν: A. 295, N. 792, 1440, V. 784, P. 1092, 1274, Av. 346 (1070), 1456, 1506, L. 262, 263, 1280–85, R. 1047, 1106, Pl. 65. Bachmann *Conject. Arist.* 101, K.-G. 1. 535. But it should be noted that tmesis is practised by Hdt. (Ionian) and by Herodas *Mim.* 7 114.

794. Zielinski 293 ff. makes clear the fact that iambic trimeters spoken by the κορυφαῖος are in tragic style, *i.e.* admit of few resolutions of the long syllables and next to no "cyclic" anapaests. Cp. 799, 1454 f., 1458–61.

797. ἔστι μοί γε: so Thiersch with some inferior Mss., γε stressing not μοι of course but ἔστι; "I *have* a son, but —." The reading ἔστ' ἔμοιγε "*I* have a son," seems hardly the sense required.

798. On ἀλλά . . . γάρ κτέ. cp. V. 318 ἀλλ' οὐ γὰρ οἷός τ' εἶμ'

ᾄδειν, τί ποιήσω, Eur. *Hel.* 1385–87, *Med.* 1344–46, *Phoen.* 891–94. | **τί πάθω**: Av. 1432, L. 884, 954, Ec. 860, Pl. 603.

800. **τῶν Κοισύρας**: R. omits τῶν, V. reads καί for it. Van Leeuwen on Th. 289 makes it probable that all three readings are wrong. He suggests ἔστ' ἐκ γυναικῶν εὐπτέρων καὶ ⟨*e.g.* ἐπηρμένων⟩.

801. **'θέλῃ**: the standard form of Attic prose ἐθέλω, not θέλω, may be vindicated for Arist. if we do four things: (1) write 'θέλω with aphaeresis after words ending in a vowel (*e.g.* A. 198, 318, 355, 426); (2) make an exception in favour of the old phrase, ἢν θεὸς θέλῃ (or εἰ θεὸς θέλει) in P. 939, 1187, R. 533, Pl. 347, 405, 1188; (3) allow θέλω in tragic parody (*e.g.* Th. 908, R. 1468); and in extra-trimeter passages (Av. 407, 929); (4) alter the text in E. 713, L. 1216, Th. 412. So van Leeuwen *Vesp.* 493, K.-Bl. 1. 187.

802. **οὐκ ἔσθ' ὅπως οὐ**: A. 116, N. 1307, V. 260, P. 41, 188, Av. 52, Th. 847, R. 640, Pl. 871; οὐκ ἔσθ' ὅπως E. 238, 426, 879, 951, N. 1181, 1275, V. 212, 654, P. 102, 306, Av. 628, L. 1092, Th. 404, 882, Pl. 18, 51, 139; ἔσθ' ὅπως interrog. V. 471. Sobol. *Synt.* 157.

811. **ἀπολάψεις** fut. indic. as imv., as in 1352, V. 1225; GS. 269, K.-G. 1. 176. Cp. the interrog. fut. indic. as imv. in 633 n.

814. **οὗτοι**: in Arist. always stands first in its clause and verse, except in Th. 34 which Meineke emends; and always is followed by an oath except in V. 1122 and Ec. 522. The passages are: E. 235, 409, 435, 698, N. 814, V. 1366, 1396, 1442, P. 187, 1117, Th. 533, 566, R. 42, 667, Pl. 64, 364. Plato also makes large use of οὗτοι, but without oaths. For the derivat. of -τοι from σοι see Brugm. 248, 529. | **ἐνταυθοῖ**: = ἐνταῦθα, not un-Attic; 843, V. 1442, Th. 225, and in Att. inscriptions. Meisterhans Gram.[3] 147, K.-Bl. 2. 304.

815. **κίονας**: the scholiasts say that only the stones of the house were left of Megacles' wealth, the rest being squandered, and that herein lies the jest. But the jest will stand, anyhow.

817. **Δία τόν**: for this division of a tribrach, between the 2d

and 3d shorts, see Starkie *Vesp.* xl–xli — a brief clear summary of O. Bachmann's article in *Philol. Suppl.* 5. 239 ff.

818. **ἰδού**: see n. on 82.

823. **ἀνήρ**: in the full sense of the word; often, *e.g.* A. 77, E. 179, Thuc. 4. 27. 5 εἰ ἄνδρες εἶεν οἱ στρατηγοί, Hdt. 7. 210 Greeks at Thermopylae made it plain to Xerxes ὅτι πολλοὶ μὲν ἄνθρωποι εἶεν, ὀλίγοι δὲ ἄνδρες.

827. **ἀλλὰ τίς**: other exx. of such ἀλλά: E. 955, P. 222, Av. 98, 1015, Ec. 928.

830. **ὁ Μήλιος**: *i.e.* Diagoras, for whom see Av. 1072 (with schol. and van Leeuwen), schol. on R. 320 (where probably δι' ἀγορᾶς should be read), Hermip. 42, ps.-Lys. *contra Andoc.* 6. 17, Diod. Sic. 13. 6. 7. His atheism won him mention in many later writers — Plutarch, Aelian *V.H.* 2. 23, Athenaeus, and others. Wilamowitz *Textgesch.* 80–84 has pieced together a coherent account of his life. Despite Av. 1072 some still hold that his flight from Athens when condemned for impiety took place long before the Peloponnesian War. So Meyer 4. 105. Smyth 345.

832. **μανιῶν**: for plural abstracts see GS. 44, K.-G. 1. 16 f.

838. **κατα-λούει**: for the inflection see K.-Bl. 2. 478, Rutherford *New Phrynichus* 274.

839. **ὑπέρ**: not more in the sense *pro* than in the sense *loco*, *ἀντί*; so V. 1419, Th. 752, Antiph. 2 β 6, 3 δ 8, 4 δ 3, Isae. 7. 8, Hyperid. 1. 26. 15.

840. **καὶ μάθοι**: standing before the verb (especially common in interrog., relative, and conditional clauses), *καί* admits of various Engl. equivalents: *at all*, *really*, *just*, or an emphatic auxiliary verb *do*, *will*, *can*. K.-G. 2. 254. Exx. of *καί* in quest.: 1344, E. 342, P. 1289, Av. 1446, L. 526, 836, 910, Ec. 946, 1014, Aesch. *Agam.* 278, Soph. *Aj.* 1290, *Tr.* 314, Eur. *Hec.* 515, *Phoen.* 1354, Thuc. 6. 38. 4, Xen. *Anab.* 5. 8. 2, *Hell.* 1. 7. 26, 2. 3. 47, 3. 3. 11, Andoc. 1. 4, 1. 148, Lysias 12. 29, 24. 12, 24. 24, etc.; in a relat. clause *supra* 785, Th. 461; in a conditional clause R. 737, Av. 508; in the main clause *infra* 1499, where see n.

841. **ἄληθες**: used thus *κατ' εἰρωνείαν* in A. 557, E. 89, V. 1223,

1412, Av. 174, 1049, etc.; also twice in Soph. (*O. T.* 350, *Ant.* 758) and twice in Eur. (*Cycl.* 240, frg. 885).

845. On the five initial short syllables see Rossbach 229, who cites Av. 1283, L. 1148, Th. 285.

850. καλεῖν: after one or more imperatives of the 2d person, a substitute inf. continues the command in A. 257, 1001, N. 1080, P. 1153; without introductory imv. the inf. stands as such in N. 850, V. 386, 1216, Th. 157, R. 133, 169, and in the hexameter oracle-parodies E. 1039, Av. 971–75, frg. 29. The difference, if any, between imv. and inf.-substitute is still an open question; K.-G. 2. 19–22, GMT. 784 f. — Also in prayers to divinities the inf. with subject-acc. (*sc.* δός?) follows imperatives in V. 878–83, P. 1000–15, L. 318, R. 390–95; without introd. imv. A. 250–52, 436, 817, Th. 288–91, R. 887, 894. — Further, in proclamations and decrees (*sc.* ἔδοξε) the inf. with subj.-acc. of the 3d person stands in A. 172, V. 937, P. 551, Av. 449 f., 1040, 1074 f., 1661, 1666, Th. 376, 378, Ec. 419.

857. κατα-πεφρόντικα: other *squandering* compounds in κατα- (= German *ver-*) are: κατ-αριστᾶν, -βιβρώσκειν, -εσθίειν, -ζευγοτροφεῖν, -ηδυπαθεῖν, -ιπποτροφεῖν, -κυβεύειν, -λητουργεῖν, -λῃρεῖν, -μαστᾶσθαι, -μισθοφορεῖν, -μωραίνειν, -οψοφαγεῖν, -παιδεραστεῖν, -πίνειν, -ῥᾳθυμεῖν, -σικελίζειν, -χαρίζεσθαι, -χορηγεῖν.

859. εἰς τὸ δέον: Wilamowitz (*Aristot. u. Athen* 2. 247) and Busolt (3. 429) deny that this fiscal joke refers to the bribing of Pleistoanax so many years before, as stated by schol. here (see Plut. *Peric.* 23). But old Strepsiades remembers old things, and in v. 213 he goes back to this same Pleistoanax period in speaking of Euboea. Further, Pleistoanax had been recently reinstated in Sparta (426/5 B.C.), thus recalling the old cause of his exile (reception of a bribe), as B. Perrin remarks in *Trans. Am. Phil. Assoc.* 34 (1903), p. xx.

860. εἶτα: Kock, Kaehler, and van Leeuwen take this as the εἶτα common between partic. and verb (386), and give the *ordo* as πιθόμενος εἶτα ἐξάμαρτε. But does not εἶτα rather connect ἴωμεν and ἐξάμαρτε as in E. 1036 ὦ τᾶν ἄκουσον, εἶτα διάκρινον τότε, V. 277, *supra* 66, 750, etc.?

863. **ὀβολόν**: for its incorporation into the relative clause see n. on 599. | **ἡλιαστικόν**: Aristot. *Ath. Pol.* 27. 3 *ἐποίησε δὲ καὶ μισθοφόρα τὰ δικαστήρια Περικλῆς πρῶτος.*

865. **ἦ μήν**: the initial phrase not only of an oath (R. 1470) but also of any strong asseveration (V. 278, R. 104) or threat, in which case it is followed by a personal pronoun (N. 1242, V. 258, 643, 1332, Av. 1259, Ec. 1034, Pl. 608, frg. 198. 3) as here. Bachmann *Lex. Spec.* With *ἦ μήν* cp. *καὶ μήν*, just as with *ἦ δή* (= *ἤδη*) was compared *καὶ δή* in n. on 778.

868 f. **νηπύτιος, τρίβων**: probably borrowed from Euripidean wardrobe; for of the tragic poets he alone uses the word *τρίβων* in the sense *experienced*, and he, far more than the others, uses the epic *νήπιος*. Arist. here outbids him with *νηπύτιος*; and further in *κρεμαθρῶν* (869) allows a smooth mute with liquid to make "position," which Euripides does "more than the other tragedians" (K.-Bl. 1. 306).

870. **τρίβων . . . κρέμαιο**: for the process of the fuller see Hippocr. *περὶ διαίτης* 1. 14 (Littré 6. 490): *οἱ γναφέες . . . λακτίζουσι, κόπτουσιν, ἕλκουσι, λυμαινόμενοι ἰσχυρότερα ποιέουσι, κείροντες τὰ ὑπερέχοντα καὶ παραπλέκοντες καλλίω ποιέουσι.* See also the imprecation in Herodas *Mim.* 4. 78 *πεδὸς κρέμαιτ' ἐκεῖνος ἐν γναφέως οἴκῳ.* — The tone of the word in the sense necessary here and in V. 1429 is difficult to establish, as it would seem to be a usage of the street, yet is found in Euripides several times (*Bacch.* 717, *El.* 1127, *Cycl.* 520, *Med.* 686, *Rhes.* 625) and in Hdt. 4. 74.

876. **καίτοι γε**: juxtaposed, as *εἴπερ γε* (251); so Xen. *Mem.* 1. 2. 3, 4. 2. 7, *Cyr.* 3. 1. 38, Plato *Rep.* 332 *a*, 440 *d*, Antiph. 5. 74, Lys. 1. 42, 8. 11, 26. 16, 31. 10, Andoc. 1. 72, Lycurg. 90, Aesch. 3. 131, Demos. 7. 12. K.-G. 2. 152.

880. **συκίνας**: Naber's correction of the Mss. *σκυτίνας*.

881. **πῶς δοκεῖς**: a little group that has shrivelled to an adverb; A. 12, 24, Pl. 742, Araros frg. 13 (K. 2. 217), Eur. *Hec.* 1160, *Hippol.* 446. So *πῶς οἴει* R. 54, *πόσον δοκεῖς* Ec. 399, *οἶδ' ὅτι* or *ἴσθ' ὅτι* (see n. on 39), *οὐκ ἔσθ' ὅπως* (802), *δῆλον ὅτι*, *ἀμέλει* (422), *θαυμαστῶς ὡς*, etc. K.-G. 2. 354 and 415. See also n. on *εἰ δὲ μή* 1433.

885. **πάσῃ τέχνῃ**: c. imv. or equiv. 1323, E. 592, L. 412, Th. 65, R. 1235, Ec. 366, 534, Lysias 19. 11, 19. 53 (*π. τ. καὶ μηχανῇ*). Cp. *πάντως* c. fut. indic. 1352.

887. **μέμνησο, ὅπως**: 1107, R. 1520; = *μέμνησο* c. inf. E. 496. Cp. the independent *ὅπως*-clause 882 and 257 n.

889. For game-cocks and cockfights see A. 166, E. 494–97 (c. schol. on 494), 946, V. 1490, Av. 71, R. 935 (?), Xen. *Conviv.* 4. 9, Hesych. and Suid. s.v. *ἐσκοροδισμένος*, Aelian *V.H.* 2. 28, Pliny 10. 21, A. Dieterich *Pulcinella* 239 ff. Note also the cock-fight carved on the chief seat in the theatre at Athens, and on the calendar of the Metropolitan Church in Athens for the month of Poseidon (J. Harrison *Mythol. and Monuments* 278). Also vase paintings present cockfights or cockdances; see the frontispiece of Merry's edition of the *Birds*. | Arist. was not the first to imagine in contest the principles of Good and Evil in embodied form. Cp. the Λόγος and Λογίνα of Epicharmus, the Ἀρετή and Κακία of Prodicus contending for the youthful Hercules (Xen. *Mem.* 2. 1. 21 ff.); and so later Zethus and Amphion in Euripides' Antiope representing Life Active and Life Contemplative, and again 1900 years later Virtue and Vice staged in endless ways in the Morality plays of the fifteenth century (E. K. Chambers *The Mediaeval Stage* 2. 149 ff.). Cp. also the debate between Πενία and the advocate of Πλοῦτος in Arist. *Plutus*.

892. Here the usual diaeresis between the feet of an anapaestic dimeter is not observed; so in 947, A. 1143, V. 1482, 1487, P. 98, 100, 987, 1002, etc. See Christ 252 for the exceptions in both tragedy and comedy; cp. n. on 987.

896 f. Cp. *Acts of the Apostles* 17. 21 *Ἀθηναῖοι δὲ πάντες καὶ οἱ ἐπιδημοῦντες ξένοι εἰς οὐδὲν ἕτερον ηὐκαίρουν ἢ λέγειν τι ἢ ἀκούειν τι καινότερον.*

905 f. Hom. *Il.* 14. 203 *Κρόνον εὐρύοπα Ζεύς | γαίης νέρθε καθεῖσε καὶ ἀτρυγέτοιο θαλάσσης.* Aesch. *Eum.* 641 (of Zeus) *αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.*

906. **καὶ δή**: = *ἤδη*; *καί* being an intensive adverb (*even now*). Cp. V. 492, 1224, 1324, 1483, P. 178, 942, Av. 268, 1251, L. 65,

77, 601, 909, 925, Th. 266, 769, 1092, R. 604, 647, 1018, 1205, Ec. 500, 514, 582. For the whole clause see V. 1483, R. 1018.

907. Cp. Crat. 251 *μῶν βδελυγμία σ' ἔχει ; — πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω*, A. 584 ff., Poll. 10. 76.

915. **πολλοῦ** : E. 822, R. 1046, Eupol. 74. Cp. *ὀλίγου* 722.

916. **διὰ σὲ δέ** : an anapaest is rarely resolved into four shorts in anapaestic systems, though more freely in melic verses; cp. E. 503, V. 1015, Av. 688. Christ 242. Blaydes on Ec. 1156 compares Av. 1752, V. 1169 and would relieve the situation by pronouncing *διά* as a monosyllable, *quasi ζά* as in Aeolic.

922. For an excellent summary of Euripides' lost play *Telephus* see Starkie *Ach.* Excursus VI.

923. **ἐκ πηριδίου** : to be construed probably with *γνώμας*, not with the verb ; for the definite article is not indispensable to a substantive when qualified by a prepositional phrase. Cp. A. 86 *ὅλους ἐκ κριβάνου βοῦς*, E. 1178 *ἑφθὸν ἐκ ζωμοῦ κρέως*, V. 1367 *ἐξ ὄξους δίκην*. Sobol. *Synt.* 82, K.-G. 1. 610.

932. **ἔα** : with synizesis. Christ 27, K.-Bl. 1. 226. It may occur when the first vowel *ε* is in the gen. sing. and plur. *-εως*, *-εων* (*e.g.* *πόλεως* in acc. sing. *-εα* (*Ηηλέα*, *Ἡρακλέα* Th. 26), in nomin. *-εως* (*λέως*, *ἴλεως*, *τεθνεώς*), in adjectives of material in *-εος* (*χρυσέου*, *σιδήρεα*), and in manifold other forms (*θεοῦ*, *νέου*, etc.).

933. **χεῖρ' ἐπιβάλλῃς** : for conative sense of the present cp. L. 359, Ec. 261, 670, 1023 ; Sobol. *Synt.* 22. — Other *noli-me-tangere* phrases are (beside *χεῖρ' ἐπιβάλλειν* L. 440, Crat. frg. 277) : *χεῖρα προσβάλλειν* (Eur. *Med.* 1254), *χεῖρα προσφέρειν* (L. 359, 436, 444, 471), *χεῖρα προσάγειν* (L. 893 , *χεῖρα βάλλειν ἔν τινι* (Eur. *Med.* 1283), *ἅπτεσθαί τινος τῷ δακτύλῳ* (L. 365), *ἅπτεσθαί τινος ἄκρῳ* (Plat. com. frg. 128), *'προστιθέναι* (Th. 569).

935. **ἐπίδειξαι** : addressed to each separately (*σύ τε . . . σύ τε*) ; cp. V. 452 *ἄφες με καὶ σὺ καὶ σύ*, Av. 131 *ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία*. K.-G. 1. 79.

943. **ῥηματίοισιν** : used by Arist. only contemptuously of the deceiving phrases of demagogues and the clever epigrams of Euripides : A. 444, 447, E. 216, V. 668, P. 534.

945. **ἀναγρύξῃ**: from γρῦ. The present compound is used in Xen. *Oecon.* 2. 11, the simple is frequent: E. 294, V. 374, 741, P. 97, L. 509, etc. Neil on Eq. 294 will not allow connection between γρῦ and *grunt*.

949–1104. The other ἀγῶνες or word battles in set form in Arist. are E. 303–460, 756–941, N. 1345–1451, V. 526–728, Av. 451–637, L. 476–613, Ec. 571–708, Pl. 487–626. See M. W. Humphreys *A.J.P.* 8 (1887), 179, Th. Zielinski *Die Gliederung der altatt. Komoedie* (1885), H. Gleditsch *Metrik der Griechen und Römer*[3] (1901) 238; and for ἀγῶνες in freer form P. Mazon *Essai sur la composit. des comédies d'Arist.* (1904).

955. **κίνδυνος ἀνεῖται**: cp. Soph. frg. 369 *συὸς μέγιστον χρῆμ' ἐπ' Οἰνέως γύας | ἀνῆκε Λητοῦς παῖς ἑκήβολος θεά.*

957. **πέρι**: the sole prepos., barring the "improper" prepos. *ἕνεκα*, that prose allowed to stand freely after its case. Others so placed in Arist. are sporadic and only in parody or quotation, and only with the gen., as *ἄπο* Av. 1517, *κάτα* R. 1212, *ὕπο* L. 1145 f., R. 1244, Ec. 4, *ὕπερ* V. 1118. Starkie *Vesp.* 1118, K.-G. 1. 554.

960. **αὑτοῦ**: = *σεαυτοῦ*; K.-G. 1. 572, Brugm. 421.

963. For a well-bred Athenian lad see Xen. *Conviv.* 3. 12, where Autolycus speaks only briefly and with a blush (*ἀνερυθριάσας*); as for the Laconian boys, *ἐκείνων ἧττον ἂν φωνὴν ἀκούσαις ἢ τῶν λιθίνων* (Xen. *Rep. Lac.* 3. 5).

964. Cp. ps.-Luc. *Amor.* 44 *ἀπὸ τῆς πατρῴας ἑστίας ἐξέρχεται* (ὁ παῖς) *κάτω κεκυφὼς καὶ μηδένα τῶν ἀπαντώντων προσβλέπων.* Alex. frg. 263 (K. 2. 393) *ἓν γὰρ νομίζω τοῦτο τῶν ἀνελευθέρων | εἶναι, τὸ βαδίζειν ἀρρύθμως ἐν ταῖς ὁδοῖς.*

965. **κωμήτας**: Isoc. 7. 46 *διελόμενοι τὴν μὲν πόλιν κατὰ κώμας, τὴν δὲ χώραν κατὰ δήμους.*

966. For the things taught in Greek schools see Plato *Protag.* 325 *d*–26, 312 *b*, *Theag.* 122 *c γράμματά τε καὶ κιθαρίζειν καὶ παλαίειν καὶ τὴν ἄλλην ἀγωνίαν*, Arist. E. 188, 985–96. Gard.-Jev. 301–13.

967. **Παλλάδα κτέ.**: the beginning of an old song, perhaps

hymn, composed by Lamprocles, contemporary of Aeschylus and the Persian wars. See briefly Smyth 70 and 340, more fully Bergk *Poetae Lyrici Graeci*[4] 3. 554 and 561, Wilamowitz *Textgesch.* 84 f. | **Τηλέπορόν τι**: composed probably by Κηδείδης (985 n.), though the schol. here writes it Κυδίας. Blass in *Neue Jahrbb.* 133 (1886), 456, holds the Παλλάδα to be a specimen of the rhythm *κατ' ἐνόπλιον* (_ ∪ ∪ _ ∪ ∪ _ _ Παλλάδα *περσέπολιν κλῄ|ζω πολεμαδόκον ἀγνάν*), and the *Τηλέπορόν τι βόαμα λύρας*, an example of the *κατὰ δάκτυλον* (_ ∪ ∪ _ ∪ ∪ _ ∪ ∪ _), as referred to by Arist. in v. 651 *supra*.

968. **ἐντειναμένους**: is the regular word for *stretching* (i.e. *setting*) words or voice to rhythm or tune. Plato *Phaed.* 60 *d* (Socrates made poems) *ἐντείνας τοὺς τοῦ Αἰσώπου λόγους*, *Protag.* 326 *b οἱ κιθαρισταί . . . ποιητῶν ἀγαθῶν ποιήματα διδάσκουσι, μελοποιῶν, εἰς τὰ κιθαρίσματα ἐντείνοντες*, Plut. *Sol.* 3 (Solon at first held poetry a pastime) *ὕστερον δὲ καὶ γνώμας ἐνέτεινε φιλοσόφους . . . ἔνιοι δέ φασιν ὅτι καὶ τοὺς νόμους ἐπεχείρησεν ἐντείνας εἰς ἔπος* (*put into verse*) *ἐξενεγκεῖν*. Cp. *ἐναρμόττεσθαι* E. 989. | **ἁρμονίαν**: harmony meant for the Greeks the fitting together of high tones and low (*ὀξύ* and *βαρύ*) in succession (*i.e.* as the modern melody or "tune"), not simultaneously, as in modern "harmony." See Arist. E. 985–96, Plato *Symp.* 187 *a b*, *Rep.* 398 *d*, *Lach.* 188 *d*, Aristot. *Polit.* 1342, 1290, Heracleides Ponticus in Athen. 624 *c*–26 *a*; D. B. Monro *Modes of Anc. Grk. Music* (1894).

969. **καμπήν**: as in 333 n. Not only Eur. affected this "Grecian bend," with a new turn for every sign in the zodiac (R. 1327 *κατὰ τὸ δωδεκαμήχανον Κυρήνης μελοποιῶν*), but young Agathon was soon to trill "ant-runs" (*μύρμηκος ἀτραπούς* Th. 100), and even old Cratinus had quickened his *tempo* (*ὁ ταχὺς ἄγαν τὴν μουσικήν* A. 851).

971. On Phrynis see schol. here (he took a prize as kitharode at the Panathenaea in 446 B.C., not 456), Pherecr. 145, Aristot. *Metaphys.* 1. 1. 1, Plut. *Moral.* 84 *a*, 220 *c*, 539 *c*, 1133 *b*, 1141 *f*, *Agis* 10 (the ephors of Sparta cut out his added two lyre-strings, to reduce the instrument to the Terpandrian seven), Athen. 638 *c*;

Smyth lxvi, Wilamowitz *Timotheos* 65 f., 73, 88 f., 94, Weil and Reinach on Plut. *De Musica* § 307, Proclus *Chrestom.* 320 *a*, 33.

972. πολλάς: see n. on 507 for the ellipse.

981. ἀνελέσθαι: *to help oneself to food;* A. 810, Hdt. 4. 128, Theophr. *Charac.* 10. 8, Luc. *Conviv.* 42.

982. τῶν πρεσβυτέρων ἁρπάζειν: the gen. of the person despoiled, as in P. 1118, Av. 1460, Ec. 866; so with κλέπτειν V. 238, 1369, 1447.

983. κιχλίζειν: Bekk. *Anecd.* 271. 30, κιχλισμός: πορνικὸς γέλως πολὺς καὶ ἄκοσμος. Add to other exx. cited in L. and S. Herodas *Mim.* 7. 122 αὕτη σύ . . . ἡ μέζον ἵππου πρὸς θύρην κιχλίζουσα, Clem. Alex. *Paed.* 2. 5. — The interpretation, *to eat* κίχλαι, *i.e. dainties* or *dessert,* has little to support it, especially here where it would merely duplicate ὀψοφαγεῖν.

984. On the Dipolia and Bouphonia see J. Harrison 111, or Mommsen *Feste* 512. | τεττίγων: E. 1325, 1331, Thuc. 1. 6. 3, Athen. 512 *c*, 518 *e*, 525 *f*, Luc. *Navig.* 3, Aelian *V. H.* 4. 22; Studniczka in Classen-Steup Thuc. 1. 6, or briefly, M. M. Evans *Chapp. on Grk. Dress* (1893) 63, Gard.-Jev. 65. For a new interpretation of τέττιξ as = στλεγγίς, a golden or other metal frontlet rising above the forehead in front of the κόρυμβος, see F. Hauser in *Jahreshefte des oesterr. archaeol. Instituts* 9 (1906), 75–130, with a criticism of the same by E. Petersen *Beiblatt* thereto 78–86.

985. Κηδείδου: Mss. Κηκείδου. For the inscript. mentioning Κηδείδης, of about 415 B.C., see CIA. IV 1. 2. 79, No. 337 *a* (= Dittenberger 2, No. 702 = Roberts and Gardner No. 182). | ἀλλ' οὖν: A. 620, V. 1190, 1434, R. 1298; ἀλλ' οὖν . . . γε N. 1002, V. 1129, Av. 1408, Th. 710. See my note in *Selections from Plato,* on *Apol.* 27 *c*, Blaydes on *Nub.* 1002, K.-G. 2. 287. Cp. δ' οὖν 343 n. | ταῦτ' ἐστὶν ἐκεῖνα: cp. 1052. Usually the pronouns are singular and the copula omitted — τοῦτ' ἐκεῖνο, as in A. 41, 820, P. 289, Av. 354, L. 240, R. 1342; but ἐστί is present in P. 516, R. 318. Cp. ὅδ' ἐκεῖνος 1167, E. 1331, Soph. *O. C.* 138; τόδ' ἐκεῖνο Eur. *Med.* 99. K.-G. 1. 650.

987. In Greek anapaestic tetrameters διαίρεσις is so regular after the 4th foot that but three exceptions are usually conceded, viz. N. 987, V. 568, Av. 600. Christ 265. Yet even here Blaydes and van Leeuwen follow an inferior Ms. and read ἱματίοις προδιδάσκεις.

988. For the πυρρίχη at the Panathenaea see Lysias 21. 1 and 4, and the inscript. cited on v. 28: Η παισὶμ πυρριχισταῖς βοῦς· Η ἀγενείοις πυρριχισταῖς βοῦς· Η ἀνδράσι πυρριχισταῖς βοῦς. See also Athen. 630 *d*–31 *c*; J. E. Harrison *Myth. and Mon.* 347; W. Downes *Class. Rev.* 18 (1904), 101–06, who doubts if at this time the Pyrrhic dancers carried spear or sword; "the play was defensive, not offensive."

988 f. **αὐτούς . . . ἀμελῇ**: the same shift from plur. to sing. in 975, V. 553, 565, P. 640, L. 358, 1119, Th. 797, R. 1075, Ec. 302, 420, 665, 670, Pl. 331; K.-G. 1. 86 f. But the emendat. of τις for τῆς after ἀμελῇ is probably correct. — For the form Τριτογενείης see n. on 614.

990. **πρὸς ταῦτα**: c. imv. or in exhortation, common; 1433, A. 659, E. 760, V. 648, 927, 1386, P. 416, 765, 1315, Ec. 851, Aesch. *Prom.* 915, 992, 1030, 1043, etc. Cp. πρὸς τάδε 1030, P. 305.

991 ff. On the youth of olden time see Isoc. 7. 48 f., Plato *Theaet.* 173 *c*.

993. Cp. Xen. *Mem.* 2. 3. 16.

994. **περί**: c. acc. = *erga, in one's dealings with;* very common, *e.g.* A. 663, 696, E. 764, 812, 831, 873, 1208. Sobol. *Praepos.* 206.

995. **ἄγαλμα**: cp. Plato *Symp.* 222 *a*, Demos. 25. 35. | **ἀναπλήσειν** is the reading of R, not ἀναπλάττειν, as commonly reported.

997. **μήλῳ βληθείς**: cp. Theocr. 5. 88, 6. 6, Verg. *Ec.* 3. 64.

999. **τὴν ἡλικίαν**: exx. of any save pronominal acc. after μνησικακεῖν seem to be lacking. Blaydes suggests here the gen. τῆς ἡλικίας.

1001. On Hippocrates, son of Ariphron, see Thuc. 4. 66 to end *passim*, Xen. *Mem.* 3. 5. 4, Diod. Sic. 12. 66, 12. 69, Plut. *Nic.*

6, *Vit. X Orat.* 833 *d*, Pausan. 3. 6. 1, 9. 6. 3. For his sons see Arist. frgg. 112, 557, Eupol. 103, Dion Halic. *Isae.* 8, Athen. 96 *e*. | **εἴξεις**: fut. perf.; K.-Bl. 2. 110 f. | **βλιτομάμμαν**: schol. on Plato *Alc.* I 118 *e* Ξάνθιππος καὶ Πάραλος οἱ Περικλέους υἱοί, οὓς καὶ βλιτομάμμας ἐκάλουν.

1005. **Ἀκαδήμειαν**: a gymnasium often mentioned, *e.g.* in Xen. *Hell.* 2. 2. 6, 2. 5. 49, Lysias 18. 10, Plato *Lys.* 203 *a*, Demos. 24, 114, comic poets in Athen. 59 *d*, 336 *e*, 509 *c*, 610 *e* (= K. 2. 287, 257, 306, 327), Plut. *Sull.* 12, Pausan. 1. 29. 2.

1006. **καλάμῳ λευκῷ**: Theophr. *Hist. Plant.* 4. 11. 4.

1007. **μίλακος**: Av. 216, Theophr. *Hist. Plant.* 3. 18. 11, Plin. *Nat. Hist.* 16. 153. | **ἀπραγμοσύνης**: Av. 44; so other odours, as in 50-52, A. 190 ff. (παρασκευῆς νεῶν, πρίσβεων), E. 1332 (σπονδῶν), V. 1059 (δεξιότητος), P. 529 ff. (ὀπώρας, τραγῳδῶν), Xen. *Conviv.* 2. 4 (καλοκαγαθίας). Cp. *redolere*, *sapere*. | **φυλλοβολούσης**: Kock suggests φυλλοκομούσης because trees do not shed their leaves (φύλλον, βάλλω) in the spring (ἦρος ἐν ὥρᾳ 1008). True, in Theophr. φυλλοβόλος is *leaf-shedding* in contrast to ἀεί-φυλλος, *e.g. Hist. Plant.* 1. 3. 5. But another compound, ἀνθο-βολέω ἀνθο-βόλησις, means not *shedding*, but *shooting* or *putting forth flowers* (Geopon. 9. 10. 8, 10. 2. 10, 10. 59. 3), and the ἀκανθο-βόλον ῥόδον is a *rose putting forth its thorn* (Nicander in Athen. 683 *b*). Eustath. 1295. 9 quotes Nicander's phrase and explains the epithet by ἀκάνθης προβολήν. Further, πρὸ βλαστοῦ προβολῆς (Geopon. 5. 25. 1) = *before the putting forth of the bud*; and so σίτου ἐκβολή in Thuc. 4. 1. Hence here φυλλο-βολούσης = *putting forth its leaves*. (Merry and van Leeuwen take it to mean *tossing its leaves*; Teuffel-Kaehler: "sie wirft freundlich neckend ihre Blätter nach ihm," quoting Hor. *Carm.* 3. 18. 14. But for this interpretation is it not better to quote schol. on Pind. *Ol.* 8. 76 οἱ νικῶντες ἐφυλλοβολοῦντο; Etym. Magn. 532. 46 πάλαι ἐφυλλοβόλουν τοὺς νικῶντας ἀπὸ τῶν παρακειμένων φύλλων ἐπιῤῥιπτοῦντες?)

1010. The phrase προσέχω τὸν νοῦν regularly takes the dat., not πρός c. dat.; hence here Kaehler suggests καὶ μὴ τούτῳ (sc. τῷ Ἀδίκῳ Λόγῳ).

1020. Archelaus, pupil of Anaxagoras and teacher of Socrates, taught *τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει ἀλλὰ νόμῳ* (Diog. Laert. 2. 16). See Introd. § 45.

1030. **πρὸς οὖν τάδ'** : is the clear reading of RV. Blaydes seems uncertain of them.

1034. As Arist. distinguishes here *Δίκαιος* and *Ἄδικος* by the metres they use, viz. anapaestic tetrameters 959 ff. against the bickering iambic tetrameters 1034–88, so he distinguishes Aeschylus and Euripides in the *Frogs* (905, 1004), Cleon and the sausage-seller in *Knights* (761, 841).

1036. **καὶ μήν** : for its double function (1st *yea verily* asseverative, 2d *and yet* adversative) see K.-G. 2. 137. Exx. of the first as here, with the following word emphasized by *γε*, are in vv. 4, 1353, 1414; of the second, likewise with *γε*, in 1185, 1441. | **πάλαι** : c. imperf. is variously rendered, not always according to GS. 222. Exx. in Arist.: E. 125, N. 1036, 1312, P. 414, 475, Av. 1019, 1670, L. 55, 1033, etc.

1037. **ἅπαντα ταῦτα** : cp. E. 99, P. 319, Crat. 186.

1041. **πλεῖν ἢ** : is beyond the pale of syntax; after it may stand a nomin. (Av. 1305, R. 90, Pl. 1184), gen. (as here), dat. (R. 18, 90), or acc. (A. 858, E. 444, 835, N. 1065, Av. 6, 1251, L. 589, R. 1129, Ec. 808). On equivalent modes of expression see K.-G. 2. 311, or O. Schwab 196, who counts about thirty different ways of saying "not more than 500 soldiers"! On the form *πλεῖν*, K.-Bl. 1. 216 and 641, Brugm. 210.

1045. Warm baths: Crates 15, Hermip. 76, Plat. *Legg.* 761 *c*, Gard.-Jev. 314.

1047. **ἐπίσχες** : intrans. and absolute; as in E. 847, V. 829, R. 522, 851 (cp. *supra*, 495); c. gen. Av. 1200 (*τοῦ δρόμου*), L. 742 (*τοῦ τόκου*); in fut. *ἐφέξεις* = *παύσει* E. 915. | **σε μέσον** : resolution of the fourth foot just before the diaeresis is rare, yet see 1063, 1067 (cp. 1083), A. 1040, Th. 537, 542, 567; Christ 340. | For the wrestler's phrase *ἔχω τινὰ μέσον* (pass. *ἔχομαι μέσος*) cp. A. 571, E. 388, R. 469, Ec. 260. On *ἄφυκτον* passive see H. Richards *Arist. and Others* 27.

1051. The schol. quotes the poet Pisander on Heracles: *τῷ δ' ἐν Θερμοπύλῃσι θεὰ γλαυκῶπις Ἀθήνη | ποίει θερμὰ λοετρὰ παρὰ ῥηγμῖνι θαλάσσης*; see also Hdt. 7. 176, Athen. 512 *e f.*

1052 ff. In *Ran.* 1069 f., it is Euripides, "mouthing" these arguments in his tragedies, who empties the palaestrae.

1053. **δι' ἡμέρας**: so V. 485, P. 56, R. 260, 265, Ec. 63; with added **ὅλης** P. 27. **δι' ἔτους** V. 1058, **διὰ νυκτός** frg. 13.

1055. **ἐν ἀγορᾷ τὴν διατριβήν**: an emphatic leaping forward of attributive matter into predicate position (instead of *τὴν ἐν ἀγορᾷ* δ.). Cp. 1071, P. 1305, Pl. 338, Soph. *O.T.* 139, 269, 819 f., Eur. *Androm.* 215, Thuc. 1. 133 end (*ἐκ τοῦ ἱεροῦ*), 1. 137. 4 (*πάλιν*), 2. 7. 2 (*ἐξ Ἰταλίας κτλ.*), 2. 18. 3 (*κατὰ τὴν ἄλλην πορείαν*), 2. 38. 1 (*καθ' ἡμέραν*).

1056 f. **ἄν . . . ἄν**: repetition as in 977, E. 17, V. 171, P. 68, Av. 127, 505, 829, 1147, L. 191, 361, Th. 196, R. 914. GMT. 223.

1057. **ἀγορητήν**: for such word-play, concerned with the ambiguity of some single word, see K. Holzinger *De Verborum Lusu ap. Arist.* (1876) 21, where among many instances he cites A. 435, 759, N. 260, 479, 545, 639, 1496, 1507, V. 189, 191, 194, P. 42.

1058. **ἄνειμι**: so used in formal speech in Eur. *Herac.* 209, *Ion* 933, *Phoen.* 1207. Cp. *πάρειμι* 1075 *infra*, *σκέψαι* 1043, 1071, and the formal disposition of his matter (*πρόθεσις*) that Eur. makes in *Ran.* 908. These phrases and the whole tone of the present speech show how self-conscious and self-confident and schooled an art rhetoric had become even as early as 423 B.C. | **δῆτα**: I know no other instance of *δῆτα* used as here. It is not the *δῆτα* either of quest. or of answer, nor that which enters into phrases; nor is the tone the same as in v. 6 (imprecation) or v. 269 (prayer), where also it follows a verb. A temporal or transition word is wanted. But *δῆτα* is neither.

1064. On Peleus and his troubles: Pind. *Nem.* 4. 56, 5. 26, Apollodor. 3. 12, Hor. *Carm.* 3. 7. 17.

1065. **οὐκ**: for like use of *ἐκ* see E. 181, N. 47, V. 266, 526, P. 1185, Av. 13, Ec. 432, 684, 686, Pl. 435. | **τῶν λύχνων**: *i.e.* the *lamp market;* so *τὰ ὄρνεα, οἱ ἰχθύες, τὰ λάχανα, τὰ σήσαμα, τοὖ-*

λαιον, ὁ οἶνος, αἱ χύτραι, αἱ μυρρίναι, τὰ σκόροδα, τὰ κρόμμυα, etc. | **ἢ τάλαντα πολλά**: van Leeuwen reads ἢ ἑκατὸν τάλαντα, *i.e.* ΗΗΤΑΛΑΝΤΑ, where Η = ἑκατόν. But this Η disappearing by haplography, πόλλά was supplied to fill the verse.

1066. **οὐ μὰ Δί' οὐ**: R. 645, 1043, Pl. 704, Xen. *Oecon.* 1. 7, 21. 7, *Conviv.* 2. 4. A like ἀνα-δίπλωσις, or repetition, of the negative with intervening words in 1470, A. 421, E. 1309, V. 1496, R. 493, 1308, K.-G. 2. 204, Rehdantz on Xen. *Anab.* 7. 6. 11.

1074. The quest. was not new. In old Ionia Mimnermus had asked τίς δὲ βίος, τί δὲ τέρπνον ἄτερ χρυσῆς Ἀφροδίτης (frg. 1).

1076. The condition is expressed in parataxis, not hypotaxis (*i.e.* co-ordination, not sub-ordination); so Av. 78, Th. 405, Ec. 179, 197, Hdt. 4. 118, 5. 92, Eur. *Androm.* 334, *Orest.* 646, comic poets in K. 2. 148 (frg. 34. 4), 277 (frg. 4. 4), 453 (frg. 6. 13–16), 512 (frg. 107), Demos. 3. 18, 18. 198, Paul *Epist. Corinth.* 2. 11. 22, James 5. 13 f., etc. K.-G. 2. 233 f.

1077. A like picture of the defendant, helpless from lack of rhetoric, in Plato *Gorg.* 486 *b*.

1080. **ἐπ-αν-ενεγκεῖν**: the characters of Euripides thus "refer" the precedent of a crime to the gods in *Troad.* 948, *Hippol.* 451 f., 474, *Iph. T.* 390, *Bacch.* 28 ff. Cp. Plato *Legg.* 941 *b*, *Euthyph.* 5 *e*.

1103 ff. The text-note follows van Leeuwen.

1115. **τοὺς κριτάς**: other exx. of this syntactic fusion (and confusion): 1148, Av. 652, 1269, L. 63, 408, Pl. 200. See n. on 479. — For like direct appeals to the judges see n. on Introd. § 98 toward end.

1117. **ἐν ὥρᾳ**: *betimes, in good season;* V. 242, 689, P. 122, Ec. 395. But ἦρος ἐν ὥρᾳ *supra* 1008 is different.

1119. **καρπόν**: a collective singular, as κέραμος 1127; so πλίνθος, κάλαμος, δίς, ἀσπίς, ἵππος, etc. GS. 56, K.-G. 1. 13. | **τε καὶ τάς**: the Mss. have τὸν καρπὸν τεκούσας ἀμπέλους, much like 281 καρπούς τ' ἀρδομέναν ἱερὰν χθόνα. It may be the true reading, but seems rather poetic for the business-like πρῶτα μέν . . . εἶτα and the prose level of the whole passage.

1120. ἄγαν ἐπομβρίαν : adverb used as adjective without article. This is rare : 1203 *πρόβατ' ἄλλως*, 1492 *σφόδρ' ἀλαζόνες*, Thuc. 1. 122. 2 *ἄντικρυς δουλείαν*, 4. 31. 2 *λίθων λογάδην*, K.-G. 1. 609.

1122. προσεχέτω : see n. on 575. | πρός : c. gen. of agent (=*ὑπό*) only here in Arist., whether with passive verbs or intransitive (Sobol. *Praepos.* 178). It is common in Hdt. (*e.g.* 1. 36, 47, 61, 114, 120, 159) and in tragedy (*e.g.* Aesch. *Prom.* 92, 650, 761, 767, 1072), and is found in some writers of Attic prose as Xenophon and Plato (K.-G. 1. 516 bottom), but is not so used by Thuc. or the orators.

1124. ἡνίκ' ἄν γάρ : since conjunctions regularly yield position to *ἄν* in this group, we might write *ἡνίκαν*, as *ὅταν*, *ἐπειδάν*. Cp. *ἡνίκ' ἄν δέ* P. 1159 (despite RV), 1179, Ec. 273, Pl. 107 (despite V), Eur. *Iph. T.* 1217.

1125. παιήσομεν : Blass (K.-Bl. 2. 111 f. and 585 and in Verb List) distinguishes between *παιήσω* and *παισω*, *βαλλήσω* and *βαλῶ*, *κλαιήσω* and *κλαύσομαι*, *τυπτήσω* and *πατάξω*, *ἕλξω* and *ἑλκύσω*, *ἕξω* and *σχήσω*, *χαιρήσω* and *χαρήσομαι*, by making the first in each pair a "present" or "durative" future, the second an "aoristic" future.

1127. κέραμον : the same collective sing. (1119 n.) in Thuc. 2. 4. 2, Herodas *Mim.* 3. 44 *ἀλλ' ὁ κέριμος πᾶς ὥσπερ ἴτρια θλῆται.*

1130. ἄν . . . τυχεῖν : *ἄν* c. inf. after *βούλομαι*; GMT. 211.

1136. ἀπ-ολεῖν κἀξ-ολεῖν : cp. P. 366 *ἀπόλωλας ἐξόλωλας*, 1072 *ἐξώλης ἀπόλοιο*, and in Latin *pereo intereo* (Nonius 422 "perire levior res est et habet inventionis spem et non omnium rerum finem").

1137. τε μέτρια : so Green for the Mss. *μέτριά τε*.

1146. τουτονί : Zielinski 45 understands not *θύλακον* with schol. and all modern editors, but *μισθόν*, referring to 876 (*τάλαντον*).

1147. ἐπι-θαυμάζειν : the simple verb often means *to honour*, *e.g.* Eur. *El.* 84, 519, *Med.* 1144, Isoc. 1. 10, Demos. 19. 338. With the compound, where *ἐπι-* is *besides*, *in addition to*, cp. *ἐπ-άγω*, *ἐπ-εισάγω*, *ἐπ-αιτέω*, *ἐπ-άρχω* (Xen. *Cyr.* 1. 1. 4), *ἐπ-εγ-κάπτω* (Arist. *Eq.* 493).

1149. ὅν: may well enough call back to *νίόν* over the nearer *λόγον*, since *νίόν* stands high in the thought (hence its prolepsis), while *λόγον* lies low almost in parenthesis. Good delivery will guard against misunderstanding.

1151. ὥστε: c. opt. and ἄν, A. 944, Av. 1126; c. fut. indic. 1342. GMT. 602.

1152. κεἰ: Streps. is referring to his own case, hence εἰ c. indic., the mood of *facts*. In the next verse Socrates generalizes for all cases, hence κἄν c. subjunctive.

1154. Quoted from Euripides' *Peleus*, frg. 623. — For τἆρα, not τἄρα, see K.-Bl. 1. 331 Anm. 3.

1156. Sweeping imprecations upon an enemy (*αὐτός, γένος, οἰκία, παιδία*, etc.) are common: Antiphon 5. 11, Andoc. 1. 98, Lysias 12. 10, Demos. 23. 67, 47. 70, especially the comic one in Arist. *Ran.* 587 f.

1158. οἷος: a relat. clause in causal relation to the preceding, as in 699 after an exclamation. See also n. on causal ὅτε 7, causal ὅστις 42, concessive ὅς 579, ὡς 209, and ὅς 1226. The type here is a common one from Homer down; cp. *Od.* 4. 611 *αἵματος εἰς ἀγαθοῦ φίλον τέκος, οἵ' ἀγορεύεις*, "you are of good blood, dear lad, *the way* you talk." The antecedent is no particular word in the main clause, but the *main clause itself*, the truth of which is measured in so far as the relat. clause is true. This is usually expressed in Engl. by the demonstr. *such, so*, etc. Perhaps the Greeks also felt the connection as parataxis rather than hypotaxis, the relat. stem being by origin demonstrative. See my *Selections from Plato* 446 f., K.-G. 2. 371, and for further exx. Arist. *Thesm.* 461, 712 (van L.'s reading), 878, Pl. 775, V. 1451, Eur. *Hippol.* 1079, *Ion* 799, Soph. *O. C.*, 1428.

1165. Eur. *Hec.* 171–74 *ὦ τέκνον, ὦ παῖ δυστανοτάτας ματέρος, ἔξελθ' ἔξελθ' οἴκων· ἄιε ματέρος αὐδάν.* | παῖ, ἔξ-: hiatus (with no correption or elision) is permissible in interjections and address; A. 971 εἶδες ὦ εἶδες ὦ (cretic), V. 297 *ὦ παππία· ἡδιον*. K.-Bl. 1. 197.

1166. σοῦ πατρός: see n. on 474.

1168. ὦ φίλος: need not be a nomin. for voc., but an exclam-

atory nomin., as A. 27 ὦ πόλις, V. 900 ὦ μιαρὸς οὗτος. But there is emotion either way.

1170. ἰοῦ : τὸ ἰοῦ ἐπὶ χαρᾶς περισπᾶται (schol.). If this is true — and from analogy of ἀληθές — ἄληθες, ἦ — τιή, and other such shifts and changes there is no good reason to doubt it, we should accent ἰού in N. 1, 1321, 1493, E. 451, V. 931, P. 110, 1191, etc., but ἰοῦ in E. 1096, P. 317, 345, Av. 193, etc. In N. 543 it is indifferent, in R. 653 there is comic ambiguity. Yet see Ellendt-Genthe *Lex. Soph.*, or Bekk. *Anecd.* 1237.

1172. μέν γε : no contrast expressed ; so A. 154, L. 1165. See also n. on 1382. | ἐξαρνητικός : for a parody on the fashionable formation of adjectives in -ικός see E. 1378, V. 1209.

1175. ἀδικοῦντα . . . κακουργοῦντα : from Plato *Crito* 49 *b c* it is clear that the difference was more in word than in deed. | οἶδ' ὅτι : see n. on 881.

1176. βλέπος : van Leeuwen on R. 562 lists many "looks." One could look (βλέπειν) δριμύ, κλέπτον, θυμβροφάγον, ναύφαρκτον, ἀστραπάς, νᾶπυ, κάρδαμα. σκύτη, ὀπόν, πυρρίχην, αἰκίαν, ὀρίγανον, ὑπότριμμα, Ἄρη, ὄμφακας, τιμᾶν (V. 847).

1178. δὲ δή : *well now, but then, well but.* With δή we mark a point or stage in our progress, finishing something and making a fresh start. It is a collocation frequent in the reasoning Plato ; see my *Selections from Plato* on *Apol.* 24 *d.* In Arist. it appears, perhaps by accident, only in questions, except in Av. 1660, viz. N. 1178, V. 858, P. 227, Av. 67, 112, 155, L. 599, Th. 608, R. 158, 805, 865, Ec. 542, Pl. 264.

1183. εἰ μή πέρ γε : the same order in Xen. *Oecon.* 1. 13, 7. 17, showing that sometimes the affinity of εἰ-μή prevails over that of εἴ-περ.

1195. ὑπανιῷντο : reciprocal middle ; GS. 149, K.-G. 1. 107.

1198. προτένθαι : Mommsen *Feste* 338, Athen. 171 *c.*

1199. ὑφελοίατο : Ionic form of opt. found also in E. 662, P. 209, Av. 1147, L. 42. K.-Bl. 2. 78. As all exx. stand at end of iambic trim. exc. E. 662, perhaps metrical need suggested its use, as with -μεσθα (576 n.).

1202. ἡμέτερα . . . τῶν σοφῶν : so A. 93 *τόν γε σὸν τοῦ πρέσβεως* (*ὀφθαλμόν*), Pl. 33, Hom. *Il.* 3. 180 *δαὴρ αὖτ' ἐμὸς ἔσκε κυνώπιδος*, Soph. *O.C.* 344, *Tr.* 775, *Phil.* 1126, Eur. *Hec.* 430, *El.* 366, 1195, *Cycl.* 244. K.-G. 1. 282 f.

1203. ἀριθμός : *mere ciphers;* so Eur. *Herac.* 997, *Troad.* 476. | ἄλλως : with subst., frequent; Blaydes cites some thirty instances from prose and poetry. K.-G. 1. 610.

1205. ἐπ' εὐτυχίαισιν : ἐπί of cause or occasion, with *συμφοραῖς*, *ἀγαθῇ τύχῃ*, *νίκῃ*, etc. Sobol. *Praepos.* 152 cites E. 406, 411, 655, 1318, 1320, V. 869, 1046, L. 1276, 1293, Th. 1049, Ec. 1181. | μοὐγκώμιον : crasis of *-οι* and *ε-*; so *οὐμοί* E. 1003, *μοὔχρησε* V. 159, *καιτοὔστι* V. 599, *μέντοὐγώ* R. 971. K.-Bl. 1. 222.

1207 f. ὡς . . . χοῖον : instructive on the parallel functions of ὡς and οἷον. Cp. Th. 702 f., and see n. on 1158.

1214–1302. In the two scenes here following it is Streps. himself who plies sophistry successfully against his creditors, and not the young graduate, as we might expect. It has been argued from this that the education of Pheidip. formed no part of the original play, since it is matter of record that the *ἀγών* between the two Λόγοι was absent therefrom.

1214. ἄνδρα : = *one* = German *man* = French *on;* so Av. 1319, Plato *Phaed.* 114 *d* (*bis*), *Symp.* 178 *d*, Soph. *O.T.* 314, 504, *Phil.* 1228, and often, especially when joined c. partic. as Plato *Phaed.* 63 *e* *ἀνὴρ ἐν φιλοσοφίᾳ διατρίψας*, 76 *b*, *Gorg.* 484 *a*, *Lach.* 188 *c*. See Ast *Lex. Plat.*, Ellendt-Genthe *Lex. Soph.*

1215. τότε : often needs care in translation, even when clear in its reference; so 1456 (*in the first place*), E. 483, P. 694, Av. 24 (*before*), R. 136, 550 (*that time*), Pl. 834, 1117, etc. Thuc. 1. 101. 2, 3. 69. 1, 4. 46. 1, 4. 101. 3, 5. 4. 4, 5. 6. 1.

1221. καλοῦμαι : cp. Av. 1046, V. 1417 for this formula — acc. of person, gen. of charge or of claimed damages, ἐς c. acc. of time.

1226. ὅν: a use of the relative by no means rare, where the antecedent is easily felt, though not at first sight found. Such relat. clauses often give the circumstances quasi-causally, like ὅτε-

clauses (see n. on 7), and may be translated *when I* (*you, he*, etc.). See 1044, 1377, 1380, E. 1275, V. 487, 518, P. 865, L. 661, Th. 706, R. 1058, Soph. *O.C.* 263, *Aj.* 457, Thuc. 1. 68. 3, 1. 140. 5, 2. 44. 2 (ὧν). 4. 26. 4, 6. 68. 1 ; so the ὃς ἄν common in Thuc., as 2. 44. 1 (τὸ δ' εὐτυχές, οὗ ἄν), 6. 14, 6. 16. 3, 7. 68. 1, Andoc. 2. 18.

1235. ὥστε : = ἐφ' ᾧτε, as in P. 333. K.-G. 2. 504.

1237. To support his view that there is here a hint at the lack of salt (*i.e.* wit) in Pasias' words, van Leeuwen cites frg. 151, P. 1073 f.

1238. χοᾶς : *i.e.* χοέας. K.-Bl. 1. 498.

1241. Ζεὺς ὀμνύμενος : *an oath in the name of Zeus.* On this substantive value of the partic. and its large use in Greek see my *Selections from Plato* on *Crito* 50 *c*, Monro *Hom. Gram.*[2] § 245 ; exx. are frequent from Homer down : *Od.* 5 . 97, 24 . 474, Theogn. 509, Pind. *Ol.* 3. 6, 9. 111, *Pyth.* 2. 21, 3. 102, 11. 22, *Nem.* 4. 34, Soph. *Aj.* 76, Eur. *Hel.* 94, *Hippol.* 798, *Her. Fur.* 732, Arist. V. 27, 47, P. 605, Hippocr. *Prognost.* 2 *fin.*, 9 *init.*, 9 *fin.*, Xen. *Cyr.* 4. 5. 21, Antiphon 5. 35, Lysias 1. 7, 4. 10, Isae. 2. 7, Demos. 18. 57, Strabo 486 (Κόρινθος κατασκαφεῖσα), not to mention Herodotus.

1252. ὅσον γέ μ' εἰδέναι : cp. V. 1288, P. 857, Th. 34, Ec. 350, Thuc. 6. 25. 2, Plato *Theaet.* 145 *a* ; GMT. 778, K.-G. 2. 511.

1253. οὔκουν : c. fut. indic. = imv. ; P. 261, 274, 950, Av. 991, 1260, R. 193, 200, 201, 339, 480, 649, Ec. 43, 1144, Pl. 71, 974, frg. 617.

1256. προσ-αποβαλεῖς : πρός adheres very loosely to its verb, being much used as a free adverb. Cp. A. 701, 1229, E. 401, 578, V. 1320, 1420, P. 19, L. 628, 1238, R. 415, 611, 697, Pl. 1001.

1260. Cp. Eur. *Hel.* 541 ἔα, τίς οὗτος ; οὔ τί που κτλ., *Hec.* 501 ἔι, τίς οὗτος. For ἔα see P. 60, Av. 327, 1495, Th. 699, 1105, Pl. 824. | οὔτι που : P. 1211, Av. 443, L. 354, R. 522, 526, Ec. 329, 372, 756. Distinguish from οὐ δήπου in question : A. 122, Av. 269, R. 526 (?). Ec. 327. For this distinction see Stallbaum on Plato *Symp.* 194 *b* ("οὐ δήπου est suspicantis, οὔ τί που autem mirantis et indignantis"), Ellendt-Genthe *Lex. Soph. s.v.* που, Smyth 480.

1261. On Carcinus the dancer and his three actor-sons (one of

them being also a tragic poet) see V. 1501 ff., P. 782 ff. with scholia; also Th. 440, Plat. com. frg. 134. For Xenocles the tragedian son, composer of the Licymnius here ridiculed, see further Th. 169, R. 86, Aelian *V.H.* 2. 8, who tells us that Xenocles won the prize over Euripides in 416/15 B.C.

1263. **κατὰ σεαυτόν**: *κατά* separative, akin to its distributive use; so 194, A. 1019, E. 513, V. 786, 1021, 1493, Av. 564, Ec. 837, and often in Plato *e.g. Phaed.* 64 *c*, 66 *a* (*bis*), 66 *e*.

1267. **ὦ τᾶν**: E. 494, 1036, N. 1432, V. 373, 1161, P. 721, 1113, 1220, 1264, Av. 12, R. 952, 1243, etc. K.-Bl. 1. 520 f. "Erklärung bestritten."

1269. **μέντοι**: inserted in the phrase *ἄλλως τε καί* as in Plato *Apol.* 35 *c*. So *πάντως* in Aesch. *Prom.* 636, *Pers.* 689, *Eum.* 726, etc.

1273. With the play on *ἀπ' ὄνου* and *ἀπὸ νοῦ* cp. Diog. Laert. 2. 118 *ὁ Στίλπων ἰδὼν τὸν Κράτητα χειμῶνος συγκεκαυμένον, ὦ Κράτης, εἶπε, δοκεῖς μοι χρείαν ἔχειν ἱματίου καινοῦ· ὅπερ ἦν νοῦ καὶ ἱματίου.* So Diogenes the Cynic *ἰδὼν ἱματιοκλέπτην ἐν τῷ βαλανείῳ ἔφη Ἐπ' ἀλειμμάτιον ἢ ἐπ' ἄλλ' ἱμάτιον*; (Diog. Laert. 6. 52). Athen. 616 *c* Lysimachus jeered concerning his wife Arsinoe by changing the verse *κακῶν κατάρχεις τήνδε μοῦσαν εἰσάγων* to *τήνδ' ἐμοῦσαν*. So Arist. *Ran.* 304 *ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὁρῶ* is a comic perversion of *γαλήν' ὁρῶ*.

1274. **εἰ βούλομαι**: expresses the condition of *λῃρῶ* not as a fact, but as a judgment: "*Do you judge* that I talk nonsense, if (or because) I wish, etc.?" Hence *εἰ* here = the *ὅτε* of v. 7 (see n.). Sobol. *Synt.* 90 *b* so classes the conditions with *εἰ* in 1284, 1339, A. 307, E. 347, V. 62, 442, 466, 503, 535, 956, 1050, Th. 540, R. 1449, Ec. 1098, Pl. 910, 1146.

1276. **ὥσπερ**: *as it were;* A. 193, V. 395, P. 234, Th. 869, Plato *Phaed.* 66 *b*, 88 *d*, *Apol.* 18 *d*, 22 *a*, and often.

1279 f. *Διογένης ὁ Ἀπολλωνιάτης* (*φησὶν*) *ὑπὸ ἡλίου ἁρπάζεσθαι τὸ ὕδωρ τῆς θαλάσσης* (schol. Apol. Rhod. 4. 269). *ὁ ἥλιος ἀνάγει καὶ ἀναρπάζει τοῦ ὕδατος τό τε λεπτότατον καὶ κουφότατον* (Hippocr. *περὶ ἀέρων* c. 8 *init.*).

1287. τί δ' ἄλλο γ' ἤ: so 1447, 1495, P. 103, 923, Av. 25, R. 198, Ec. 395, 771, Pl. 1172, Aesch. *Sept.* 852, Plato *Phaedr.* 268 *b*. Cp. τί δ' ἄλλο γ' εἰ μή E. 615; οὐκ ἄλλο τι ἤ = *merely, only*, and the quest.-phrase ἄλλο τι ἤ.

1288. πλέον πλέον: Bekk. *Anecd.* 108. 7 μικρὸν μικρόν, ἀντὶ τοῦ ἀεὶ κατὰ μικρόν, 108. 5 μᾶλλον μᾶλλον, ἀντὶ τοῦ ἀεὶ καὶ (*l.* κατὰ) μᾶλλον. Cp. R. 1001, Eur. *Iph. T.* 1406, Xen. *Cyr.* 7. 5. 39 (ὁ δ' ὄχλος πλείων καὶ πλείων ἐπέρρει), Aesch. *Pers.* 981 (μυρία μυρία, distributive duplication), *Mark* 6. 7 δύο δύο. See Schwab 367 f. — ἀεί c. comparat. is common, *e.g.* Xen. *Anab.* 1. 9. 19 ἀεὶ πλείω, 6. 3. 6 ἀεὶ πλείονες, *Cyr.* 7. 5. 5 ἀεὶ ἐγγύτερον, 8. 2. 22, 8. 3. 50.

1292. Cp. Anaxagoras frg. 5 Diels (= 14 Mullach) γινώσκειν χρὴ ὅτι πάντα οὐδὲν ἐλάσσω ἐστὶν οὐδὲ πλείω (οὐ γὰρ ἀνυστὸν πάντων πλείω εἶναι), ἀλλὰ πάντα ἴσα εἶναι. | δίκαιον: for a good study of δίκη, δίκαιον, see Weber 168–71.

1293. On the Greek attempt, here ridiculed, to base ethics on nature, see Introd. § 45 and note.

1295. πλεῖον: on the forms of πλείων in -ει- (required by Arist. throughout, except in πλέον) see Starkie *Vesp.* 662, K.-Bl. 1. 571.

1299. ἐπιαλῶ: used also V. 1348, P. 432, frg. 552, Phryn. 1, Thuc. 5. 77. 8.

1301. ἔμελλον: *knew I was to* —. A. 347, V. 460, R. 268. GS. 215, or in full A. Platt *Journ. Phil.* (Engl.) 21 (1893), 39 ff. | ἆρα: = ἄρα confirmative; so V. 3 (?), 460, 839, 893, Av. 161, 1308 (?), 1688, L. 933, Ec. 462, 672 (?), Pl. 579. Bachmann *Lex. Spec.* So used also in lyric and tragic poetry (a matter of metre); K.-G. 2. 318.

1302. αὐτοῖς τροχοῖς: *with very wheels, wheels and all;* K.-G. 1. 433 and 654, Brugm. 408. In Arist., without art. as here: E. 3, 7, P. 1288, Th. 826, R. 226, 476, Ec. 691; with art.: E. 849, N. 1302, V. 170, 1449, R. 560.

1306. ἀδανείσατο: for the *syllaba anceps* -το- see Christ 130.

1308. Cp. Hippocr. *Epidem.* 1. 26. 6 πυρετὸς ὀξὺς ἔλαβε. 1. 26. 8 πῦρ ἔλαβε. 1. 26. 11 ῥῖγος ἔλαβε, etc., very frequent.

1309. ἴσως: not in the Mss., but, in its very inconcinnity with

οὐκ ἔσθ' ὅπως οὐ (*most certainly*), a conjecture very appropriate to this obscure and comically ominous prophecy.

1310. ἀνθ' ὧν : see n. on 623.

1312. πάλαι ποτέ : in Arist. only in the proverb πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι Pl. 1002, 1075, V. 1060 (varied), in a tragic line P. 133, and in the present chorus ; hence is probably not a prose phrase. Bachmann *Conject. Arist.* 47.

1321. That Streps. brings with him his δῖνος is the suggestion of Huidhues *Neue phil. Rundschau* for 1898, p. 387.

1323. ἀμυνάθετε : K.-Bl. 2. 178 f.

1324. On κάκωσις γονέων see R. 149, Andoc. 1. 74, Aeschin. 1. 28, Xen. *Mem.* 2. 2. 13, 1. 2. 49 ff.

1326. καὶ μάλα : = μάλιστα ; Alex. frg. 116. 8 (K. 2. 338), Philem. 64 (K. 2. 494), Straton 1. 26 (K. 3. 362). It is common in Plato. K.-G. 2. 540.

1332. ἐν δίκῃ : 1379, E. 258, V. 508, P. 628, Th. 830 ; in a double sense V. 421.

1345. σὸν ἔργον : 1397, 1494, Av. 862, R. 590, etc.

1352. πάντως : A. 347, 956, E. 232, 799, V. 603, 770, P. 1147, 1194, Av. 935, L. 495, Th. 805, 851, 984, 1012, R. 263, Ec. 604, 704, Pl. 273. | δράσεις : fut. = imv., 811 n.

1355. On symposiac singing and recitation see V. 1219–49, 1476 ff., E. 529, P. 1267, Ec. 679, frg. 223, Eupol. 361 (schol. *Nub.* 96) ; Smyth xcv ff. Theophrastus (*Charac.* 15) regards the refusal to sing or dance as a mark of αὐθάδεια.

1356. Κριόν : perhaps the Crius of Hdt. 6. 50, 6. 73.

1357. So Socrates and Euripides thought the symposium no place for music, but for sweet reasoning; Plato *Protag.* 347 *c–e*, *Symp.* 176 *e*, Eur. *Med.* 190 ff.

1358. ὥσπερεί : so N. 1360, A. 876, E. 270, V. 129, 1107, Av. 51, 1519, L. 115, always c. subst. except Av. 51 (c. partic.). | γυναῖκ' ἀλοῦσαν : on songs to lighten labour see Smyth 491, who mentions those for reaping, binding, winnowing, sowing, drawing water at the well, rowing, pressing grapes, etc.

1359. γάρ . . . ἄρα : protected by V. 1299, P. 22, 566, Ec. 91.

— The anapaest in the 4th foot is put beyond suspicion by the exx. cited by Christ 340 bottom.

1360. For the legend of the song-loving τέττιγες see Plato *Phaedr.* 259 *b*.

1364. ἀλλά: c. imv. very common; often prefaced by σὺ δέ, ὑμεῖς δέ, ὁ δέ (see n. on 39): 1369, A. 191, 1033, P. 660, L. 904, Antiph. 163 (K. 2. 77), Eur. *Hec.* 391, *Herac.* 565, *Ion* 978, *Med.* 942, *Rhes.* 167, *Phoen.* 1667, Xen. *Hell.* 3. 4. 26; cp. also (c. imv.) Soph. *El.* 415, *O.C.* 1276, *Tr.* 320, 801, *Phil.* 1071, Eur. *Phoen.* 618. — Other exx. of ἀλλά *at least:* Arist. *Thesm.* 424, 449, Soph. *El.* 1013, *Tr.* 201, Eur. *Her. Fur.* 331, *Ion* 426, 1304, *Orest.* 1562, *Phoen.* 1671; in the phrase ἀλλὰ νῦν Arist. *Av.* 1598, *Thesm.* 288, Soph. *El.* 411.

1367. στόμφακα: for some 50 nouns in -αξ see Blaydes on *Vesp.* 135, among them φέναξ, σίρφαξ, θαλάμαξ, στύππαξ, μεῖραξ, πλούταξ. Cp. Latin *furax, bivax, edax.* For their vulgar tone see Peppler 42. | κρημνοποιόν: in R. 929 the sentences of Aeschylus are called ῥήμαθ' ἱππόκρημνα, ἃ ξυμβαλεῖν οὐ ῥᾴδι' ἦν. In E. 628 Cleon is said to κρημνοὺς ἐρείδειν.

1369. τὸν θυμὸν δακών: R. 43 δάκνω γ' ἐμαυτὸν ἀλλ' ὅμως γελῶ, Hom. *Od.* 1. 381 ὀδὰξ ἐν χείλεσι φύντες. These passages refer to self-restraint; but V. 287 μηδ' οὕτω σεαυτὸν ἔσθιε, 374 δακεῖν τὴν καρδίαν, 778 δάκνων σεαυτόν, Hom. *Il.* 6. 202 ὃν θυμὸν κατέδων have the sense of *fretting oneself, eating one's heart out.* | σὺ δ' ἀλλά: 1364 n.

1371. ᾖσε: Zielinski 302 cites this in support of his contention that the trimeters of Greek tragedy were delivered in recitative, or chanted; *i.e.* midway between a sung tune and the declamation of prose. Christ 681 holds that they were "einfach declamirt"; Wilamowitz *Timotheos* 85 apparently thinks the same.

1372. On the prohibition of marriage with half-sister born of same mother, though allowed with one born of same father, see J. G. Frazer *Lectures on the Early Hist. of the Kingship* (1905), 245.

1373. ἐξαράττω: cp. Soph. *Phil.* 374 κἀγὼ χολωθεὶς εὐθὺς ἤρτισσον κακοῖς | τοῖς πᾶσιν.

1374. ἐντεῦθεν: *from that time on;* temporal also in E. 131, 543, A. 528, 530, 535, 539, V. 125, P. 426, 922 (ἐντευθενί), R. 154.

1376. For the large use of καί, εἶτα, ἔπειτα, κἄπειτα in plain tales by plain people, see 408 ff., V. 790–93, Av. 494–98; and the Gospel of Mark for long strings of καί's.

1378. ὦ . . . τί σ' εἴπω: at a loss for a name is also Demos. 18. 22, ὦ . . . τί ἂν εἰπών σέ τις ὀρθῶς προσείποι. So P. 520, Alex. 108. 4 (K. 2. 334), Xen. *Hell.* 2. 3. 47, Andoc. 1. 129, Demos. *Epist.* 3. 37.

1379. τυπτήσομαι: only by violence can one maintain Blass's distinction (K.-Bl. 2. 585) between the true fut. pass. in -θήσομαι, as an "Aktion der Vollendung," and a fut. mid. *used as pass.*, to express "Aktion der Dauer." Starkie lists the instances of such fut. mid. in Arist. on *Vesp.* 893. But θρανεύσεται E. 369, ἐκκυκλήσομαι A. 408, καλούμεθα V. 544, and σταθμήσεται R. 797 may all be taken as causative middle and not passive. So τυπτήσομαι here is *I shall get myself a beating.* In R. 817, ὄμματα στροβήσεται is merely *he will roll his eyes.*

1380–90. Cp. these details of infant-nursing with those deemed proper to epic poetry, in *Il.* 9. 488–91, and to tragedy in Aesch. *Cho.* 750–60. Are all three passages mock pathetic in varying degrees, or was such realism taken gravely in the grave poetry? In Arist., of course, there can be no doubt of the tone.

1382. μέν γε . . . δέ . . . δέ: in this scheme γε confirms the foregoing statement by citing instances ("asyndeton explicativum"). If only one instance is to be adduced, γε commonly appears in the form γοῦν (γε οὖν) or γάρ (γ' ἄρα), though sometimes alone, as in Av. 720. As here, so V. 564, Av. 1136, 1608, L. 589, 720, Th. 804, R. 290, Ec. 60, Pl. 665. See Frohberger-Gebauer's Lysias 13. 27 Anhang; and on γε Neil's *Equites*, p. 192.

1384. οὐκ ἔφθης φράσαι: on the very rare inf. (rather than partic.) c. φθάνω, see K.-G. 2. 76; cp. the difference between inf. and partic. with αἰσχύνομαι. Since here the youngster was

always anticipated, and never got to the act of "phrasing" at all, the inf. seems to be preferable. But many editors write φράσας: and GMT. 903. 8 thinks the inf. c. φθάνω "more than doubtful." — On οὐκ ἔφθης . . . καί, see K.-G. 2. 65, and cp. Isoc. 4. 86, 5. 53, 8. 98, 9. 53, 16. 37, 17. 23, 19. 22.

1388. ἔξω ἐξ-: a like pleonasm in Av. 1107, ἔνδον ἐν-, Th. 265, and Pl. 231 ἔσω εἰσ-, Pl. 238 κάτω κατα-, etc. Bachmann *Conject. Arist.* 50. For a long list of redundancies see van Leeuwen on Th. 830.

1392. πηδᾶν, ὅ τιλ ἑξει: the Engl. often supplies *to see, know*, etc.; cp. A. 361, V. 1424, Av. 121, Pl. 678, and the ἐάν πως type (*in case, maybe, perhaps*) in A. 1031, V. 271, 399, 1409, 1515, R. 399, 644, 1517, Ec. 107, 123, etc. GMT. 489, Sobol. *Synt.* 48.

1396. ἀλλ' οὐδέ: *i.e.* (not only at no high price) *but not even*. K.-G. 2. 287. Cp. Demos. 19. 37 ἀλλ' οὐδὲ μικρόν, 21. 114 ἀλλ' οὐδ' ὁτιοῦν, 25. 5, 43. 49, proem 48 ἀλλ' οὐδὲ τὸ μικρότατον; common also in Lucian.

1402. πρίν: c. inf., though the main clause is negative; so only thrice in Arist. (here, P. 307, Ec. 589), while 54 other infinitives are normal in following an affirmative clause. Sobol. *Synt.* 156, GMT. 629, 627.

1415. With this interruption of the recited tetrameters by a ridiculous spoken trimeter, compare R. 665, where the spoken trimeters give place to a bit of song, and Av. 864 or Th. 295, where prayers are offered in prose, and Av. 1661, where a law of Solon is likewise given in prose. | δοκεῖς: *to think right, to approve*, the personal δοκῶ being sometimes used in the same sense as the impersonal δοκεῖ. On this see A. T. Murray in *Class. Phil.* 5 (1910), 488–93.

1427. τἄλλα τὰ βοτά: a duplication of the article is common with ἄλλος, and indeed the rule, if an adj. or partic. be used as its substantive; see V. 665, 939, L. 999, Ec. 914, Pl. 996, Thuc. 1. 90. 4, 6. 15. 2, etc. K.-G. 1. 635. | ταυτί: not always visible or present is the thing indicated by the demonstrat. οὑτοσί. Kock

cites Pherecr. 145. 20, Menand. 462. 3, Metagen. 6. 5 (K. 1. 706), where the things referred to are absent.

1429. **ψηφίσματα**: E. 1383, Av. 1289, Ec. 812–22, frgg. 217, 584 also touch on this mania for decrees. See Starkie's good note on *Vesp.* 378.

1431. **τὴν κόπρον**: the "Philosophy of Dirt" indeed!

1433. **εἰ δὲ μή**: used so much (and properly) after affirmat. clauses in the sense *otherwise*, it came to be used, regardless of context, after negative clauses as well; as here, so P. 384, Av. 133, R. 629, V. 435. Exx. after an affirm.: E. 69, 1158, N. 1194, V. 428, 972, 1444, P. 262, etc. So fixed it became in form that it was used where ἐὰν δὲ *μή* would have stood, had the clause been written in full. GMT. 478, Sobol. *Synt.* 118. See also n. on 881 for like petrifications.

1449. **βάραθρον**: *ὄρυγμά τι ἐν* Κειριαδῶν *δήμῳ τῆς* Οἰνηΐδος *φυλῆς, εἰς ὃ τοὺς ἐπὶ θανάτῳ καταγνωσθέντας ἐνέβαλλον* (Bekk. *Anecd.* 219. 8). "The long ravine (now filled in) to the west of the Observatory is undoubte lly the ancient Barathron. . . . It is partly artificial and is perhaps the oldest quarry used by the Athenians" (Baedeker's *Greece*[3] 71). See E. 1362, R. 574, Pl. 1109, Xen. *Hell.* 1. 7. 20, Plat. *Gorg.* 516 *d*; W. Judeich *Topographie von Athen* (1905) 375. Cp. *ἐς τὸν* Καιάδαν Thuc. 1. 134. 4 with Steup's note.

1456. **ἠγορεύετε**: the Att. prose usage of this verb is carefully defined by Rutherford *New Phrynicus* 326.

1458 ff. This is the Greek doctrine from Homer down: *Il.* 19. 137, Theogn. 403, Soph. *Ant.* 621, Lycurg. 92, Trag. Adesp. 296 N.[2] In both directions, *εἰς καλὰ ἢ εἰς κακά*, the gods helped those that helped themselves. Aesch. *Pers.* 742 *ἀλλ' ὅταν σπεύδῃ τις αὐτός, χὠθεὸς ξυνάπτεται.*

1473. **τουτονί**: from Homer down, a contemptuous *this* or *that* (*iste*) is οὗτος, not ὅδε; V. 89, 210, R. 429. See Monro *Hom. Gram.* § 251, Rehdeutz *Index Demos.*, K.-G. 1. 644. On Meineke's suggestion τουτουί (*i.e.* Socrates) adopted by Kock, see Sobol. *Praepos.* 111. | **δῖνον**: *κεραμεοῦν βαθὺ ποτήριον, ὃ καλεῖται*

δῖνος ὅπερ ἄνω εὐρύτερον ὂν κάτω εἰς ὀξὺ λήγει (schol. on 380) ; Athen. 467 *d e* (= Kock *Com. Fragm.* 1. 720, 2. 427, 3. 276), 503 *c* (τὸν ψυγέα ἐκάλουν οἱ ἀρχαῖοι δῖνον). For its supposed form see H. B. Walters *Hist. of Anc. Pottery* (1905) 1. 173, Fowler and Wheeler *Handbook of Grk. Archaeology* (1909) 414 (No. 8).

1474. ὅτε : explains the exclamat. Cp. P. 196 *ἰὴ ἰή*, ὅτε-, A. 401, and see n. on 699 and 1158.

1478 ff. So the statue of Hermes was consulted at Pherae in Achaea (Pausan. 7. 22. 2 f.). Cp. Plaut. *Menaech.* 841–75 for like interview with Apollo, and Molière *Le malade imaginaire* 2. 12 where Argen consults his *petit doigt*.

1482. διωκάθω : used in V. 1203 and a few times in Plato, was probably obsolescent. See n. on *ἀμυνάθω* 1323.

1490. The burning of the followers of Pythagoras in the house of Milo in Croton took place after 440 B.C. and perhaps only shortly before the *Clouds* was produced, if indeed it was not still later. For this scene, as we learn from Hypoth. *β'*, is due to the revision of the play, and the comic poets habitually seized on the freshest events at hand. See Polyb. 2. 39. 1, Aristox. ap. Iambl. 249, Zeller *Phil. der Griechen* 1. 1.[5] 336.

1491. τινά : when you darkly refer to your definite enemy as an indefinite τὶς, the thing is ominous. Cp. R. 552, 606, 628, 664, Pl. 382.

1492. κεἰ σφόδρα : V. 1333 *κεἰ σφόδρ' εἶ νεανίας*. Cp. *εἰ ὡς μάλιστα* or ὅτι *μάλιστα* L. 146, Antiphon 5. 27, 5. 62, Lysias 22. 1, 22. 10, Plato *Euthyph.* 4 *d*, 9 *c*. On concessive clauses in Arist. see Sobol. *Synt.* 55 ff., 115.

1499. τοῦτ' αὐτό : "just *that* it is that I *do* want." So τοῦτ' *αὐτό* in E. 779, Th. 81, Pl. 38, 340, 414, *ταῦτ' αὐτά* L. 46, 888, *αὐτὸ τοῦτο* N. 1038, R. 75. After this collocation *γάρ* (as here) or *γάρτοι* often follows; and after this again *καί* with the verb ; cp. E. 180, L. 46, Th. 81, R. 73, frg. 488. 9, Xen. *Mem.* 3. 5. 19, Eur. *Androm.* 906, Soph. *Tr.* 600. For this *καί* which emphasizes the verb as does our auxiliary *do* or *am* (*e.g.* "I *am* reading"), see n. on 778 and 906.

1506 f. See n. on 201. | **τί γὰρ μαθόντες**: n. on 402. It is an idiom of the Greek showing correct logical feeling which asks the reason for a fact in this subordinated participial form and sets forth the important thing, viz. the fact itself, in the indic.; so in the stereotyped questions *τί μαθών*, *τί παθών* (340 n.), and in others such as E. 342, 351, 1209, 1320, Av. 112, 407; K.-G. 2. 100 f.

1508. **δίωκε, βάλλε**: cp. A. 281, E. 251, V. 456, Av. 365, Eur. *Rhes.* 675, 685.

1511. **τό γε τήμερον**: cp. V. 833 *τό γε παραυτίκα*, P. 856 *τὰ νῦν*, Ec. 823 *τὸ δ' ἔναγχος*. K.-G. 1. 315 and 595.

GREEK INDEX

(The figures refer to the notes in the Appendix, as numbered by the verses of the play. References to the text-notes are marked *t.*)

ἄγαν used as adj. 1120.
ἀγορεύω Att. prose usage 1456.
ἀγορητής play on 1057.
ἀγρεῖος 655.
ἀεί c. comparat. 1288.
-άζω verbs in 509.
-άθω verbs in 1323.
-αι elided 7.
αἰβοῖ 102.
ἀλέκτωρ 666.
ἄληθες 841.
ἀλλά begins quest. 827; c. imv. 1364; in quick succession 127; = *at least* 1364.
ἀλλά . . . γάρ 798.
ἀλλ' ἤ interrog. 483.
ἀλλ' ἤ = *nisi* 361.
ἀλλ' ὅμως 631.
ἀλλ' οὐδέ 1396.
ἀλλ' οὖν . . . (γε) 985.
ἀλλά: μὰ Δί' ἀ. 204; μὴ ἀ. 204; νὴ τὸν Δί' ἀ. 652; οὐκ ἀ. 204.
ἄλλος ἀντί = ἄ. ἤ 653.
ἄλλο τι . . . οὐ 423.
ἄλλως as adj. 1203.
ἅλφιτα 106.
ἀμέλει 422.
ἄν iterative 54; repeated 1056; c. inf. 1130; τίς ἄν, πῶς ἄν 729; ὅπως ἄν 739.
ἀνάγκη as deity 376.
ἀναγρύζω 945.
ἀναίρομαι 981.
ἄναξ 264.
Ἀναπνοή 627.
ἄνειμι rhetorical use 1058.
ἀνήρ = *vir* 823; = *one* (τις) 1214.
ἄνθρακες 97.
ἀνθρώπων c. superlat. 110.
ἀντί after ἄλλος = ἤ 653; = *in exchange for* 338; ἀνθ' ὧν 338, 623.
ἀνύσας c. imv. 181.
ἄνω (τε καί) κάτω 616.
-αξ, substantives in 1367.
ἄξιος c. dat. 474.
ἀπ' ὄνου 1273.
Ἀπόλλων (μὰ τὸν Ἀ.) 732.
ἀπορῶ c. acc. 743.
ἄρα (ταῦτ' ἄρα) 319.
ἆρα = ἄρα 1301.
ἆρά γε 465.
ἀργαλέος 450.
ἁρμονία 968.
ἁρπάζω c. gen. pers. 982.
ἀσκὸν δείρω τινά 442.
ἀσματοκάμπται 333.
ἀστρονομία 201.
ἄττα 630.
αὖθις 670.
αὖτε 595.
αὐτός = *ὁ δεσπότης* 219; αὐτῷ (-οῖς) = *and all* 1302.

αὑτοῦ = σεαυτοῦ 960.
ἄφυκτος 1047.

βάραθρον 1449.
βλέπος βλέπω 1176.
βλιτομάμμας 1001.
βολβοί 188.
βόσκω 331.
βρενθύομαι 362.

γάρ, adv., in quest. 191; γάρ . . . ἄρα 1359.
γάρτοι 365, 1499.
γαστήρ = *haggis* 409.
γε function and position 126, 1382; in subord. clause 108; in γοῦν, γάρ 440; γέ τοι 327; γέ τοι δή 372; δέ γε 169; μέν γε 1172; εἴπερ . . . γε 251.
γνῶμαι 317; γνώμης ἀποπειρᾶσθαι 477.

δαί 491.
δαιμονίως 76.
δάκνω θυμόν 1369.
δέ γε 169.
δὲ δή 1178.
δ' οὖν = *anyhow* 343; c. imv. 39.
δεινὰ ποιεῖν) (δεινὰ ποιεῖσθαι 388.
δή c. imv. 90.
δήπου 369.
δῆτα in quest. 399, 729; strange use of 1058.
διὰ τί, variations on 755; δι' ἡμέρας 1053.
διαίρεσις philosophic 742.
δίκη, δίκαιον 1292.
δίνη 380.
δῖνος 1473.
-διφάω compds. of 192.
διωκάθω 1482.
δοκῶ personal = *I think right* 1415; δοκήσω 562.

ἔα 932.
ἑαυτοῦ predic. posit. 515; = σεαυτοῦ 960.
ἐγκύπτω) (ἀνακύπτω 191.
ἐγώ emphat. at verse-end 4; ἐγὼ οὑτοσί 141.
ἐθέλω) (θέλω 801.
εἰ c. fut. indic. 443; c. indic.) (ἐάν c. subjv. 1152; = *supposing* 749; εἰ . . . γε 108; εἰ δὲ μή 1433; εἰ μή πέρ γε 1183; εἰ σφόδρα 1492; in condit. of statement, not of fact 1274.
εἴθε 41.
εἴλλω (ἴλλω) 761.
εἴξασι 341; εἴξεις 1001.
εἴπερ c. ellipse of verb 227; εἴπερ . . . γε 251.
εἰς of purpose 269; temporal 562; c. gen. 508; τὸ δέον 859; τὰς ὥρας 562; τὴν κεφαλήν 40; τἀρχαῖον 593.
εἶτα in quest. 259; in plain narrat. 1376; after partic. 386, 860.
ἐκ, ὁ ἐκ- 1065; c. gen. (*sc.* οἰκίας) 508.
ἐκεῖνος = *the famous* 180.
ἐκκόπτω 24.
ἔλκω κόρδακα 540.
ἐν c. gen. 508; δίκῃ 1332; ὥρᾳ 1117.
ἔνη 1134 *f.*
ἐν-ημμένος 72.
ἐνταυθοῖ = ἐνταῦθα 814.
ἐντείνω 968.
ἐντεῦθεν temporal 1374.
ἐξ ὅτου temporal 528.
ἐξαράττω 1373.
ἐξόλλυμαι 1136.

ἐπακούω)(ὑπακ. 263.
ἐπεί causal 208.
ἔπειτα in quest. 226; in simple narrat. 1376; after partic. 386.
ἐπί c. acc. of purpose 256; τὸ βέλτιον 589; c. dat., cause or occasion 1205; c. dat. = *after* 480; in composit. 1147. 575 *f.*
ἐπιάλλω 1299.
ἐπιβάλλω χεῖρα, equiv. phrases 933.
ἐπίσχες 1047.
ἐπιτίθημι, ritual use 426.
ἔπος = *verse* 541.
ἔργον (σὸν ἔ.) 1345.
ἐς κόρακας 123; λόγον ἐλθεῖν 470.
ἑτεόν 35.
εὐθύ c. gen. 162.
εὐφημεῖν 263.
ἔχω c. adv. 522; ἔχων = *keep on* 131.

ἤ intens. and interrog. 483; ἤ μήν 865; ἤ που 483.
-ῆ (= -εα) adjs. in 268.
ἤδη origin of 778; ἤδη ποτέ 346.
ἥκιστ' ἀλλά 204.
ἦν που 535.
ἡνίκ' ἄν 1124.
ἧσθην aor. = pres. 174.

θαρρῶν c. imv. 141.
θαυμάζω, *to honour* 1147.
θέλω 801.
Θουριομάντεις 332.
θυμὸν δάκνω 1369.

-ίας substantives in 23.
-ιάω verbs in 183.
ἰδού various uses of 82.
-ικός limits of usage 186; in rhetoric 1172. 483 *f.*
ἴλλω (?) εἴλλω 761.
ἰοῦ)(ἰού 1170.
ἱππεῖς 120.
-ις substantives in 450.
ἴσθ' ὅτι = adv. 39.

καί in simple narrat. 1376; *crescendo* 413; before verb 840, 1499; in quest. καὶ ποῦ 210.
καὶ δή 778, 906.
καὶ εἰ 1492.
καὶ μάλα 1326.
καὶ μήν 1036.
κἄπειτα in narrat. 1376; after partic. 386; in quest. 226.
κᾆτα after partic. 386; in quest. 259.
καίτοι γε 876.
κακὸς κακῶς 554.
κάκωσις γονέων 1324.
καλοί τε κἀγαθοί 101.
καμπή in music 969.
κατά = *via* 158; distributive 1263; in composition 857; τί 239; δάκτυλον 651 *f*, 967; ἐνόπλιον 651, 967.
κέντρων 450.
κεφαλὴν (εἰς τὴν) 40.
κιχλίζω 983.
κλάω 58.
-κλέης contraction of 70.
κολοκύντης 327.
κόμην ἔχω 14.
κόρακας (ἐς κ.) 123, 789.
κόρδαξ 540.
κρεμάθρα 218.
κρημνοποιός 1367.
κρίνομαι, *to dispute*, 66.
κωμήτης 965.

λακέω 410.
λῆμα 457.

λιπαρός of Attica 300.
λόγον (ἐς λ. ἐλθεῖν) 470.
λούω inflection 838.

μὰ Δί' ἀλλά 204.
μάλ' αὖθις 670.
μάλλά (μὴ ἀ.) 204.
Μεγακλῆς 46.
μέλλω imperf. of 1301.
μέμνησο ὅπως 887.
μέν γε 1172, 1382.
μὲν οὖν 71.
μέντοι 1269.
-μεσθα 576.
μέσον ἔχω τινα 1047.
μετεωροφένακες 332.
μή without verb: ' μοί γε 84; ἀλλά 204.
μή . . . μήτε 415.
μηλολόνθη 763.
μήπω γε no verb 196.
μῖλαξ 1007.
μνησικακεῖν synt. of 999.
μῶν 315.

ναί in entreaty 784.
νὴ τὸν Δί' ἀλλά 652.
νήπιος 105.
νηπύτιος 868.

ξύν 580.
ξυνωρικεύομαι 15.
ξυστίς 70.

-οίατο 1199.
οἰζῠρός 655.
οἴμ' elided 773.
οἰμώξεσθε 217.
οἷος causal 1158; exclamat. 699; = ὡς 1207.
ὀλίγου 722.
ὅμως γε μήν, γε μέντοι, δέ, ἀλλ' ὅμ. ἀτὰρ ὅμ., δ' ὅμ. 631.
ὄνου (ἀπ') 1273.
ὄντως 86.
ὅπως c. fut. indic. 257; temporal 60; ἄν 739; after *μέμνημαι* 887.
ὁρᾷς parenthetic 355.
ὀρθῶς 228.
ὅς concessive 579; quasi-causal 1226.
ὅσον (-α) c. infin. 434; γέ μ' εἰδέναι 1252.
ὅστις concessive 579; causal 1158; ἐξ ὅτου *since* 528.
ὅτε causal 7; explicat. 1474.
ὁτιὴ τί 755.
οὐκ ἀλλά 204; ἄν no verb 5; γὰρ ἀλλά 232; δήπου in quest. 369, 1260; ἔσθ' ὅπως (οὐ) 802; μὰ Δί' οὐ 1066; μή c. aor. subjv. 296.
οὔκουν c. fut. indic. = imv. 1253.
οὕνεκα = *as for* 420.
οὔτι που 1260.
οὔτοι 814.
οὗτος in address 723; in contempt 1473; = *there, here* 723.
οὑτοσί object not present 1427; when with no article 60; c. ἐγώ 141.
οὕτω 294; οὕτω . . . ὡς 520.

παῖ (ὦ) 18.
παιδίον 132.
πάλαι c. imperf. 1036; ποτέ 1312.
παλαμάομαι 176.
πάντως 1352.
παρά = *beside, except* 698; in composit. 553, 640.
πάσῃ τέχνῃ 885.
πάσχω = ποιέω 234; τί πάθω 798; τί παθών 340.
περί c. acc. = *erga* 994; anastrophe πέρι 957; in composit. c. nouns 447.

περιορῶ c. partic. omitted 124.
πλεῖν ἤ 1041.
πλείων forms of 1295.
πλέον πλέον 1288.
πλὴν ἤ (εἰ) 361.
πνιγεύς 96.
Πνῖγος 562.
ποῖος scornful quest. 247.
ποιῶ δεινά 388.
πολεμιστήρια 28.
πόλις = ἀκρόπολις 69.
πολλοῦ 915.
πολυτίμητος 269.
πορδή 394.
πότερα (-ον) no alternative expressed 203.
πρίν c. inf. 1402.
πρὸ τοῦ 5 *l.* (654, 913, 1291, etc.).
πρός c. gen. (*τῶν θεῶν*) 200; c. gen. of agent 1122; c. acc. (*τὸν ἀέρα*) 198; ταῦτα 990; in loose compounds 1256; as adverb 1256.
πρόσειμι 588.
πρόσθεν 779.
προτένθαι 1198.
πῶς ἄν tragic wish 729; δοκεῖς 881.

ῥ initial 344.
ῥημάτια 943.

-σείω verbs in 295.
Σεληναίη Ionic 614.
στόμφαξ 1367.
σὺ δ οὖν 39.
σύν 580.
σχινδάλαμος 130.

τᾶν 1267.
τἆρα, not τᾶρα, 1154.
ταῦτ' ἄρα 319; ἐκεῖνα 985; ἅπαντα τ. 1037.
ταυτί of things absent 1427.
τε "solitarium" 333.
-τέα verbals in 727.
τετρεμαίνω 294.
τέττιξ ornament 984; myth of 1360.
τηλοῦ Euripidean 138.
τί δαί 491; δ' ἄλλο γ' ἤ 1287; δῆτ' ἄν 154; μαθών 402; οὐ 131, 174; πάθω 798; παθών 340; ὁτιὴ τί 755; τὸ τί 748; τοῦ gen. exchange 22.
τίς ἄν tragic wish (?) 729.
τὶς c. definite reference 1491.
τότε 1215.
τοῦτο preparatory 215; resumptive 355; αὐτό 1499; ἐκεῖνο 985; ἔστι . . . τουτί 26.
τρίβων 868.
τυννοῦτος 392.

ὕαλος 768.
ὑπέρ *in place of* 839.

φασιανός 109.
φελλεύς 71.
φέρε in quest. 218; c. subjv. 731; ἴδω 21.
φθάνω c. inf. 1384.
φθείρω compounds of 789.
φρένες 153.
φροντιστής 101, 456.
φροῦδος 718.
φυλλοβολέω 1007.

χαῖρε in letters 609.
χαρεῖσαι in prayers 274.
χεῖρ' ἐπιβάλλω 933.
χρῆμα c. gen. 2.
χρόνῳ (τῷ χ.) 66.

ψυχή theories of 94.

ὦ omitted when 18; **τᾶν** 1267; **ὦ**... **ὦ** 412.
-ώδης adjs. in 363.
-ων substantives in 450.
ὤνθρωπε 644.

ὥρᾳ (**ἐν ὡ.**) 1117; **ὥρας** (**εἰς τὰς**) 562.
ὡς temporal 551; funct. of 209; = *οἷον* 1207.
ὥσπερ 1276.
ὡσπερεί 1358.
ὥστε synt. 1151; = **ἐφ' ᾧτε** 1235.

ENGLISH INDEX

Abstract for concrete 447; plurals of 832.
Academy 1005.
Accusative, inner 319.
Adjective = Engl. adverb 723.
Adverb. colloquial use 76; = adj. 1120, 1203; c. article 1511; c. ἔχω 522.
Adverbial phrases, without article 923. See Parenthetic Phrases.
Agon, list of ἀγῶνες in Arist. 949.
Alliteration 6. See Sound-play.
Amphictyonic League 624.
Amynias 686.
Anadiplosis 1066.
Anastrophe of prepos. 957.
Aorist, sense of 174; gnomic, occurrences of 350; c. ἤδη (ποτέ) 346; in τί οὐ quest. 131.
Article c. gen. partitive 59; c. exclamat. inf. 268; c. adverbs 1510; duplicated 1427.
Article omitted: c. οὐτοσί 60; χρόνῳ 66; πόλις, *simil.* 69; possess. pron. in lyric 474; adv. phrases 923.
Attraction of case of οἷος (*sc.* ἐστί) 349.

Bouphonia 984.

Carcinus 1261
Causal clauses, ἐπεί 208; gen after exclamat. 153; οἷος 699, 1158; ὅς 1226; ὅστις 1158; ὅτε 7; ὡς 209.
Chaerephon 104.
Child-naming 65.
Cleisthenes 355
Cleonymus 353, 680.
Cloak-stealing 179.
Cocks, fighting 889.
Conditional clauses 1274; in parataxis 1076.
Crasis of -οι 1205.
Crius 1356.
Cronus, Cronia 398.

Dative, locat. in lyric 272.
Diaeresis: of μέτρα 13; itemizing 50; neglected 892, 987.
Diagoras 830.
Diasia 408.
Diminutives, tone of 80; παιδίον 132.
Diogenes of Apollonia 228, 380, 627.
Dipolia 984.
Dithyramb, compound words of 333.
Dramas, bisected 791.
Dress, ξυστίς 70; τέττιγες 984; τρίβων 868.

Elision of -αι 7; of -οι 773; between two speakers 214.
Ellipse: of clause 1302; μᾶζα 507; πλησιάς 972; partic. after περιορῶ

124; verb after εἴπερ, ὅστις, ὅσπερ 227; verb after μή 84; verb after οὐκ ἄν 5; τί δῆτα 154.
Ethopoeia in Strepsiades' speech 35.
Eupolidean metre 518.
Eupolis 553.
Euripides parodied 30, 138 (?), 176 (?), 718 *f*, 891 *f*, 1154, 1165, 1260 (?), 1397 *f*, 1415 *f*.

Fighting cocks 889.
Formation of words. See Word-formation.
Fuller's work 870.
Future, durative and aoristic disting. 1125.
Future indic., c. εἰ 443; c. ὅπως 257; in quest. = imv. 633; in quest. c. οὔκουν 1253; = imv. 811.
Future pass. and mid. disting. 1379.

Game-cocks 889.
Gender 659.
Genitive: apposit. to possess. pron. 1202; causal after exclamat. 153; of exchange or price 22; partitive 59; πατρική 65; c. ἁρπάζω 982; c. πρός 200; c. εἰς, ἐν 508; ὀλίγου 722; πολλοῦ 915.
Gnomic aorist 350; perfect 350.

Hermippus 557.
Hippocrates 1001.
Homoioteleuton 711.
Hyperbolus 551.

Iambic trimeter, equal bisection of 16; how delivered 1371.
Illusion of play broken 326.
Imperative, equiv. of 257.
Imprecations 1156.
Incorporation of anteced. into relat. clause 599.
Infinitive: after ὅσον 434, 1252; dependent on subst. 260; exclamatory 268; = imv. 850 (433?).

Kedeides 985.

Lampon 332.
Leogoras 109.

Markets, how named 1065.
Megacles 46, 815.
Melesias 686.
Metre: equal bisection of 16, 51; Eupolidean 518; tribrach, division of 817; resolutions 575, 845, 916, 1047; character 1034, 711, 794; κατ' ἐνόπλιον 651 *f*., 967; κατὰ δάκτυλον 651 *f*., 967. See Diaeresis, Prosody.
Mute and liquid 320.

Naming children 65; markets 1065.
Nominative = vocat. 265; exclamat. 1168.
Number, change of 988.

Optative in -οίατο 1199.
Order of Words. See Word-order.

Panathenaea 386.
Parabasis, examples of in Arist. 510.
Parataxis of condition 1076.
Parenthetic phrases 39, 355, 881.
Parody: of dithyramb 335; Euripides, see Eurip.; Licymnius 1264 *f*; Sophocles 583; Terpander 595; tragic style 41, 110, 1468 *f*; rhetors 483, 728 *f*. See also 153, 176, 474.

Participle: asks the quest. 1506; has value of substantive 1241; followed by εἶτα, etc. 386; omitted after περιορῶ 124; ἀνύσας 181; ἔχων 131; θαρρῶν 141.
Peleus 1064.
Perfect tense, gnomic 350.
Phallus in religion and comedy, Introd. § 95 n.
Philoxenus 686.
Phrynicus comicus 556.
Phrynis 971.
Pleonasm 1388.
Plural and sing., change of 988.
Pnigos (πνῖγος) 562.
Position. length by 320.
Preposition, anastrophe of 957.
Present tense in τί οὐ quest. 131.
Prodicus 361.
Prolepsis 479, 1115.
Pronoun, when emphat. 4; when unemphat. 39, 257; σὺ δ' ἀλλά 1364. See ἑαυτοῦ.
Prosody, correption 392; initial ῥ 344; οἰζῦρός 655; syllaba anceps 1306; syllable long by position 320; synizesis 932.
Protagoras 112, 659.
Purpose, ἐπί c. acc. 256; εἰς 269.
Pyrrhic dance 988.

Question, indirect 214; c. ἔπειτα 226; c. εἶτα 259; c. καί 210; c. κἄπειτα 226; c. ποῖος 247; c. φέρε 218; in participle 1506.

Readings reported 35, 146, 296, 332, 377, 384, 404, 530, 575, 577, 681, 797, 800, 880, 995, 1030, 1119, 1137.
Relative clauses, function of 209, 699, 1158; causal 1158.
Relative pron. c. vague anteced. 1226.
Resolution of feet. See Metre.
Rime 711.

Scenery: see initial text-note; change of 183, 183 *f.*
Science and Theory of Being (τὸ ὄν) 86; Soul (ψυχή) 94; ἄνθρωποι like ἄνθρακες 94 ff. *f*; Respiration 627; Νοῦς 228; Clouds 371; Thunder 376; Lightning 376, 404; Earth and Air 264; Matter indestructible 1292; Vortex origin of world 380; Sound 158; Sun draws water 1279.
Singular: interchange of with plural 988; in collective sense 1119, 1127.
Socrates, no sophist 98; no astronomer 170; called φροντιστής 101; thought a scientist 188; as midwife 137; his gait and glance 362; his real character 415.
Sound-play: alliteration 6; homoioteleuton 711; κακός . . . κακῶς 554; κελαδήματα . . . κελάδοντα 283; εὐφραίνησθε . . . εὖ φρονεῖν 561 *f.*
Syllable, long by position 320.
Symposiac singing 1355, 1357.
Synizesis 932. See Prosody.

Telephus 922.
Tense. See Present, Aorist, etc.
Theorus 400.
Tmesis 792.
Trimeter. See Iambic Trimeter.
Trophonius, oracle of 508.

Verbals in -τέα 727.
Verbs in -άζω 509; -άθω 1323; -ιάω 183; -σείω 295; omitted, see Ellipse.

Vocative exclamat. 219; before conjunct. 652; ὦ, omitted when 18.

Word-formation, pres. reduplic. 294; adj. in -ικός 186, 1172; in -ώδης 364; subst. in -αξ 1367; -ᾱ (-έα) 268; -ίας 23; -ις 450; -ων 450; verbs, see Verbs.
Word-order: attribut. matter in predic. posit. 1055; ἡνίκ' ἄν fixed 1124; oaths before conjunct. 1228 ℓ; prepos. between adj. and subst. 580; reflex. pron. in predic. posit. 515; τούτου possess. in predic. posit. 592; unemphatic personal pron. near head 257; vocat. before conjunct. 652.
Word-play (Verborum lusus) 1057, 1273.

Xenocles 1261.

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